

AFTER DARK

The Bay Guardian's Weekly Guide to the Best in Bay Area Arts, Entertainment and Cultural Events Published Every Wednesday, November 6, 1985. Vol. 20, No. 4

COMPLETE LISTINGS



Teddy Edwards
From L.A. to Oakland, on the bebop trail.

THE KING OF TAP



After 70 years, Honi Coles is alive and well and dancing in San Francisco

Misha Berson

On a recent afternoon at the Tap Dance Center in the Mission District, a quartet of agile local tappers jammed to the surefire rhythms laid down by percussionist Keith Terry. Rosie Radiator, who runs the popular center and heads the San Francisco Super-tappers, demonstrated the San Francisco Shuffle, an ankle-boggling step of her own invention. Marilyn Winston, another Super-tapper, hunkered down to deliver a delicate, precise series of tap tattoos. Choreographer-dancer Rodney Price, decked out in a broad-striped suit, covered the floor with a propulsive sideways move, while his sometime partner Wayne Doba exuded baggy-pants, rubber-legs charm in his buoyant turns.

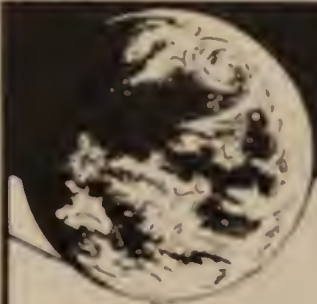
All these professional hoofers were dancing their hearts out to please one man: the quiet, dapper black gentleman who sat perched on a stool, watching intently with a broad grin on his face. For tap dancers to perform before Charles "Honi" Coles, a jazz tap legend still in action at age 74, was a privilege akin to actors performing a Shakespearean monologue for Sir Laurence Olivier. Coles was not in a dancing mood himself, thank you, but his joy in watching his younger colleagues was palpable. He wanted to see them shine, and shine they did, just for him.

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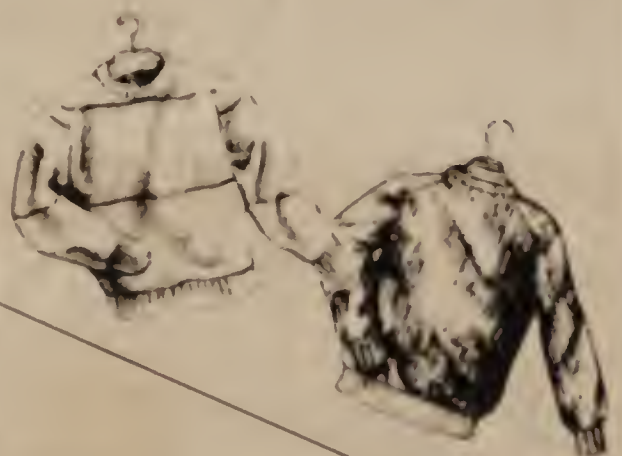


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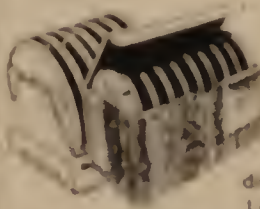
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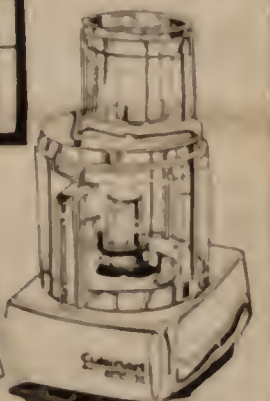
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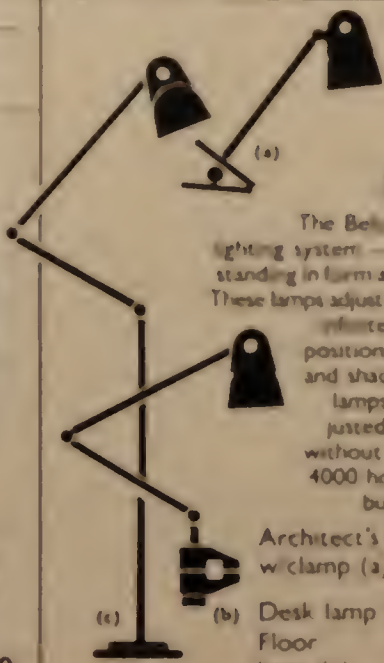
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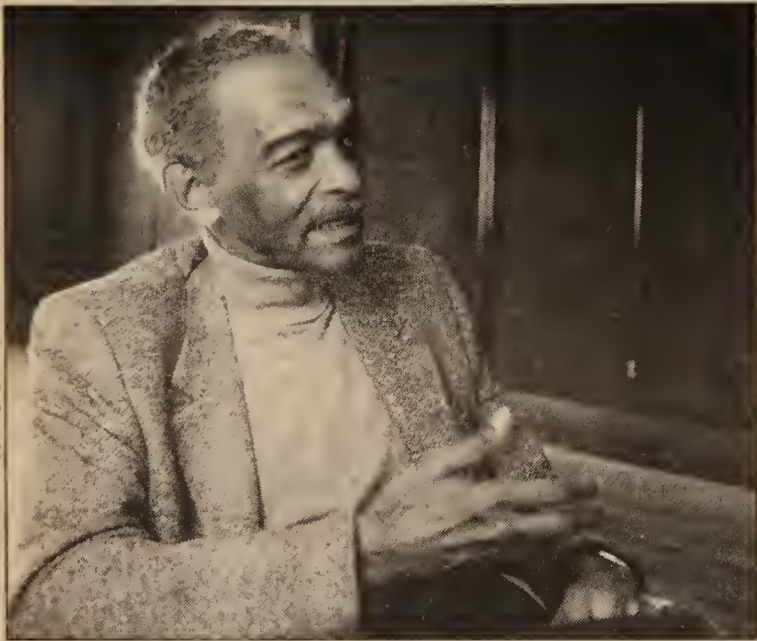
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GUARDIAN PHOTO BY TRUDY FISHER



'I've never seen a sad tap dancer,' said Honi Coles of his joyful profession. 'The glow is real, it's absolutely real.'

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To the delight of all local tap fans, Coles is appearing these evenings in *My One and Only*, a charming Broadway import whose inventors had the good sense to showcase one of tap's still-vibrant elder statesmen. In his single routine with star Tommy Tune, Honi Coles is a certifiable showstopper who handily earns his two encores and would probably get no argument if he took a dozen or more. After more than 50 years in show business, Coles is finally getting the acknowledgement he deserves from the general public. He accepts it with the grace and suavity that mark his style on and off the dance floor.

Before the local hoofers donned their tap shoes and set to work, Coles graciously shared his reflections on his long, varied dance career and his well-honed opinions as a tap historian.

American tap

"Tap is the only American dance form we can claim, it's as American as jazz," declared Coles in his quiet, velvety voice. "I think the general appeal is that

the average person in the audience feels they could do it. And there's the exuberance of it. I've never seen a sad tap dancer... there's a glow about it. That glow is real, it's absolutely real. You dig the music, you dig the fact that you're executing well, you feel the melody and the undercurrent. First thing you know, you're smiling."

Coles first discovered tap dancing at age 17. "It just happened, I never made a conscious decision to dance. We all used to dance on the street corner in our neighborhood in Philly, for money and just for entertainment. I learned by watching and loving. I used to practice forever — on every street corner, in every doorway. I'd go see a show and maybe have a ten-block walk home, and I'd stop in every doorway and do a little break — in the middle of the night."

Amateur hour

In the '20s and '30s, when Coles was coming up, there was plenty of incentive to become a tap dancer, including the competitive amateur shows in movie houses. That was where he met

his first partners, the Miller Brothers. The tap dance trio started out playing for loose change, but quickly won a spot in a touring variety show. "Eventually we did almost everything on a pedestal about six feet high," recalled Coles. "We did barrel roles, trenches, over-the-tops. We had a circular stair dance, a ladder dance. Everybody had to come up with a novelty, because there were so many tap dancing acts."

It wasn't until Coles worked as a "single" that he found his own close-to-the-floor, elegant style. "I took all the furniture out of a room in Philly and just rehearsed there by myself for one solid year," he says. "My ambition then was to put as many taps in a bar of music as could possibly go in, consequently I crammed in everything. But then I realized that whatever the heck I was doing only appealed to me and a few dancers. Now I know that the simpler it seems, the more interesting to the person who swears they could do it too."

Personality required

It may look simple, but tapping is a detailed form of movement that requires exquisite balance, great agility and an unshakeable rhythmic sense. In Coles' view, it also demands personality. "A good ballet dancer tries to be like the ballet dancer who performed 100 years ago. There's no individuality there, or very, very little. You raise your arm the same way, point your toe the same way, do your tour jete or whatever just like Pavlova. But tap dancing is entirely individual. A tap class might have 30 kids, but they're all individuals and no one's doing the same thing. My later partner Cholly Atkins and I came as close as possible to doing precision dancing, but he was always Cholly and I was always Honi. It's personality and the way you move."

The way Coles moves has landed him choice spots on big band tours, in nightclubs and later in Broadway musicals. His favorite gig was with the great jazz band leader Count Basie, with whom he toured for several years. "Basie loved tap dancers, and that band could really play for dancers," he enthused. "And it was just so pleasant to hear the music! Basie was really concerned about dancers, so was Jimmy Lunceford [another big band leader]. But [Duke] Ellington cared only about his own music. You'd spend \$300 or \$400 getting a musical chart made, and Ellington would rather play *Black and Tan Fantasy*. That's why he was not one of my favorites to work with."

Bubbles breaking

Though Ellington may not have paid much attention to the tap breaks his dancers were laying down, Coles insists that other musicians did — particularly in reference to John Bubbles, one of the legendary greats. "We're percussionists, I believe," Coles said, "and John Bubbles was really responsible for that bebop meter, that syncopation. Before him, drummers were strictly keeping time, but drummers

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REVIVAL OF THE FITTEST

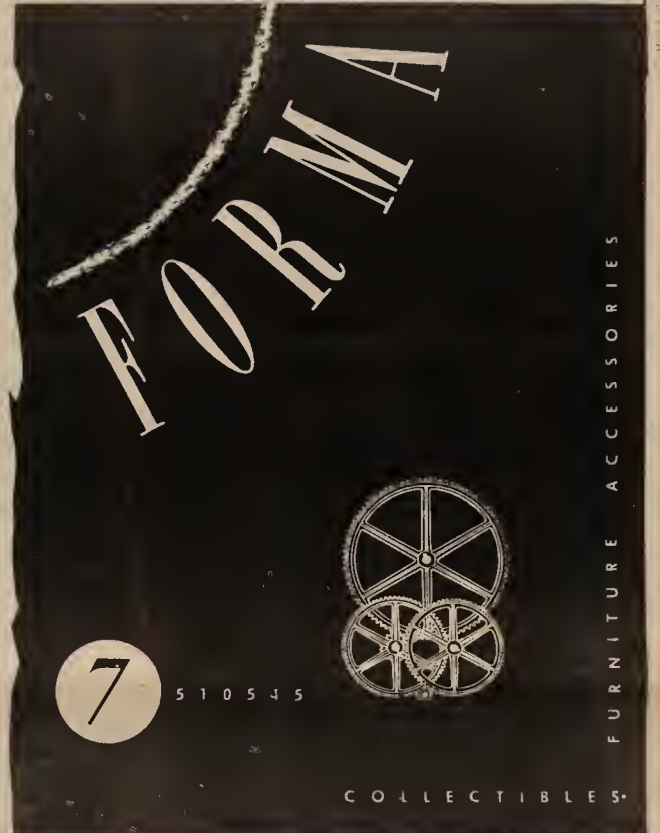
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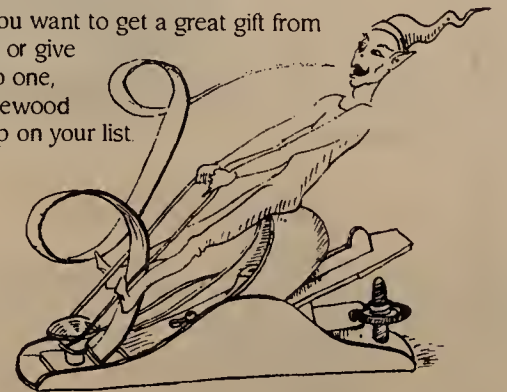
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continued from page 3

started to listen to Bubbles and keep the same kind of rhythmic patterns. He influenced the drummers, and the drummers influenced the horns — not the notes, but the rhythms."

For several decades, top-notch tappers like Coles were kept busy gigging with big bands, in movie musicals and at variety theaters like the Palladium and the Apollo. But by the '60s, the tap field hit rough times. Big bands were losing their appeal, and musical comedy choreography was taking its cue from ballet and modern dance-oriented choreographers such as Agnes DeMille and Jerome Robbins, and later from jazz-modern innovators like Bob Fosse.

Tap nap

"Tap is a form of dance that has never really died, but it kind of went to sleep there for about 20 years," reflected Coles. "Cholly and I retired our act in 1960, and I spent the next 16 years as a production manager at the Apollo. I was the emcee on Amateur Night there, and Sandman Sims (another tapper) worked in the box — he'd toot the horn whenever we had 'boo-off.' Once in a while, I'd call Sandman down on the stage and he'd dance with me, and then every year Cholly and I would work a week at the Apollo with the Billy Eckstine show."

To keep in shape, Coles also formed the Coapasetics with a group of other famed jazz tappers who had been forced to seek daytime employment as bank messengers and elevator operators. (The Coapasetics are still active and will appear, without Coles, at Zellerbach Auditorium on Nov. 22nd.) But it wasn't until Broadway shows like *No, No Nanette* and TV talk show hosts like Dick Cavett began featuring tap dancers that the tap renaissance took hold in the 1970s.

Crowd pleasing

Now the tap revival is in full swing. Three of the Broadway musicals seen in San Francisco this year — *My One and Only*, *The Tap Dance Kid* and *42nd Street* — all have crowd-pleasing displays of the art, with star turns by veterans Coles and Harold Nicholas. Local performers are busy tapping too, whether in groups like the Supertappers or as performer/choreographers like Kimi Okada of the modern dance company ODC/San Francisco.

But it was the Bay Area-bred Jazz Tap Ensemble, which originally featured the extraordinary talents of Camden Richmond, Keith Terry and others, that was especially inspired by the dance style of Coles and his cohorts. Coles first encountered the group on a trip here in the late '70s when he was in the cast of the black musical *Bubbling Brown Sugar*, and looks upon them with great affection. In fact, Coles' duet with Tommy Tune in *My One and Only* is derived from a challenge dance he concocted with Camden Richmond for a special performance at the Smithsonian several years back.

Tune tribute

Coles is also full of com-

pliments for the versatile, six-foot-four-inch dancer-director-choreographer Tune: "When Tommy and I do the second encore, it's absolutely fun always, because he never knows what I'm gonna do. I get him going every show! In Japan we did a third encore — Tommy went and sat in my chair and I just danced. He's the most unselfish star I've ever worked with. When we finish dancing, he turns his back to the audience to acknowledge me. This is *not* usual. It's even more unusual because of the black and white situation."

Which leads Coles to the observation that, indeed, the new crop of ardent tap devotees are mostly white dancers. Other than Gregory Hines (star of the film *The Cotton Club*) and his brother Maurice Hines (who co-founded his new Ballet Tap USA company with Duke Ellington's granddaughter, Mercedes Ellington, and played Gregory's brother in *Cotton Club*), Coles can't think of another well-known young black dancer who actually *prefers* tap over other dance forms.

Tap and Tomism

"I have no theory about why this is so except that some of the older people, the fathers and mothers of the present crop of youngsters, are still associating Tomism with tap dancing, which is ridiculous," comments Coles. "Tap dancers were always the most immaculate people onstage, always the best-dressed, best-mannered, most-controlled. But I think some associate them with the period when Bill Robinson did his thing with Shirley Temple, and he played an old slave."

A rare hint of bitterness creeps into Coles' gentle voice when he notes that he's performed at colleges and universities around the country, "but I've never been invited to a black college. Does it bother me? No, because there's an ignorance somewhere and I try to shy away from ignorance. But I do mention it at every opportunity!"

'Cotton Club' cuts

He also doesn't pull any punches when talking about the way Francis Ford Coppola treated the tap segments in *The Cotton Club*: "They had guys performing the Tip, Tap Toe act, the Nicholas Brothers act... all these people looking at

videotapes and recreating precisely what those dancers did, and it all ended up on the cutting room floor except for the scene at the Hoofers Club," bemoaned Coles, who appeared in the movie.

He agrees that the dance segment in the Hoofers Club, a jam session featuring some of the greatest tap stylists, was cut in a fragmented fashion that didn't begin to capture the genuine excitement of tap. "Sweetheart, I tried to tell the cameramen that Fred Astaire *never* had the camera just take his feet! It was the whole body at all times, because the whole body is important in tap. People don't know what the *heck* you're doing if they just see your feet."

Coles also didn't think the film's juxtaposition of production numbers with gangster warfare was particularly authentic: "I believe [Coppola] started remembering his success with *The Godfather* and after a while that's what it became. And most of those violent incidents in the *Cotton Club*... well, no performers ever saw them. The performers came and did their shows and split!"

Dancer in demand

As he taps into the middle of his seventh decade, Honi Coles is more in demand than ever and says he has no thoughts of retiring. Though he shied away from demonstrating his own moves for the adoring clan at the Tap Dance Studio, he did accompany his good friend and occasional partner Brenda Bufalino on piano as she showed off some of her classy steps, and seemed visibly touched when Rosie Radiator presented him with a surprise "Tap Dancer of the Year" award from the folks at her studio. He also took care to make kind remarks to each of the dancers present, and asked them to replay some of their trickier steps so he could study them more closely. Arrogance is not the man's metier.

Neither is aging. When asked about his secret formula for continued youth, Coles professed to have none. "No secrets," he said with a chuckle. "I don't exercise. I don't drink carrot juice. I drink scotch — maybe that's it!" But then he paused for a moment, and something occurred to him. "I do think that the joy of dancing stays with you forever," he added. "You never lose it." ■

Tap is back!

Put on your dancing shoes! Several local dance studio owners have told us, based on enrollment, that tap dancing is currently assuming craze proportions. Whether tap dancing represents the fulfillment of a lifelong hoofer fantasy, or if it merely sounds like a fun way to get some exercise, there's a class out there for you. The schools and organizations listed below offer instruction at all levels and a few even feature "Tap-ercise," a noisy route to aerobic fitness.

As always, it's a good idea to call and verify class availability and scheduling information.

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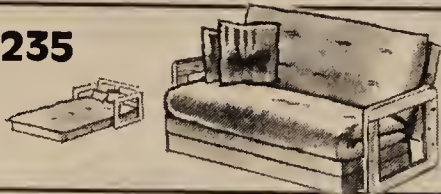


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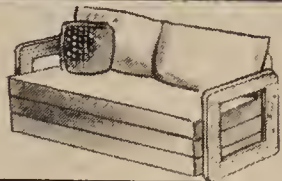
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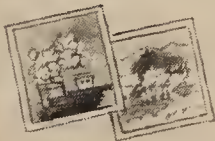
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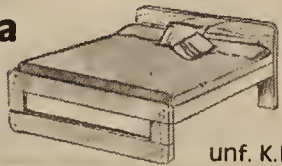


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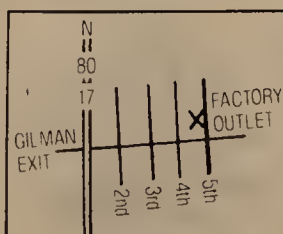
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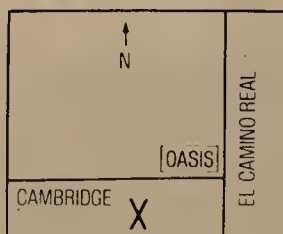
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TAP IS BACK



The Copasetics (l.-r., Charles 'Cookie' Cook, Leslie 'Bubba' Gaines and James 'Buster' Brown) could teach you a thing or two about tap, Fri/22 at Zellerbach Hall. See 'Critics' Choice,' page 8.

continued from page 4

multiple classes. 564 Monterey, 585-8405.

Gailani Dance Studio. Children's classes; all levels. Call for times. \$15/month (one class/week). 1751 Balboa, 387-2434 or 752-2876.

Lorna Fordyce Dance Studio. Adult and children's classes; all levels. Evening classes for adults; weekday and Saturday classes for children. Call for times. \$24/month (four classes). 1926 Lawton, 681-2150.

Jewish Community Center. Adult and children's classes; all levels. Beginning, Tues., 7-8 pm; intermediate, Tues., 8-9 pm; advanced, Tues., 6-7 pm. \$5.50; \$35/7 classes (\$28/members). 3200 California, 346-6040.

Mason-Kahn Dance Studio. Adult classes; private lessons for

children. All levels. Classes Mon.-Thurs., 5:30-6:30 pm. \$7; \$24/month (four classes). 1125 Market, 861-2110.

Ruthie's School of Dance. Adult and children's classes; all levels. Call for times. Classes: \$5/hour; \$3/hour, children. Private lessons: \$10/hour; \$8/hour, children. 3560 Taraval, 681-5226.

San Francisco Conservatory of Ballet. Adult and children's classes; all levels. Beginning, Mon., 7-8 pm; intermediate and advanced, Mon., 6-7 pm. \$6.50; \$24/month (four classes). 347 Dolores, 626-1001.

San Francisco Recreation & Parks Dept. Free classes for children ages 6-16 at various recreation centers and playgrounds. Call for details. 558-3601.

San Francisco Recreation & Parks Dept. Dance Center. Adult classes; all levels. Beginning, Wed., 8:15-9:15 pm; intermediate, Tues., 6-7 pm; advanced, Wed., 7:15-8:15 pm. \$24/8 classes. 50 Scott, 558-3601.

Star Dance Studio. Adult and children's classes; all levels. Evening classes for adults; weekday and Saturday classes for children. Call for hours. \$24/month (four classes); children, \$21/month (four classes). 1883 10th Ave., 564-1200.

Tap Dance Center. Adult classes; all levels. Reservations required; call for times. \$50/month (four classes). 540 Alabama, 621-8277.

Tappercize. Adult classes; beginning and intermediate as aerobic exercise. \$5; \$32/eight classes. Call for hours. 1519 Mission, 934-3688.

Third Wave. Adult and teen classes; beginning and intermediate. Call for hours. \$6. 3316 24th St., 282-4020.

Tony Wing Dance Studio. Private lessons; children's classes. All levels. Call for hours. Private lessons, \$25/hour; children's classes, \$5/hour. 1901 Balboa, 668-9464.

YMCA (Stonestown). Senior citizen's classes; all levels. Tues., 1:30-2:30 pm. 75 cents; 50 cents/members. 333 Eucalyptus, 759-9622.

YWCA (Downtown). Adult classes; all levels. Beginning, Fri., 6-7 pm; intermediate, Fri., 8-9 pm; advanced, Fri., 7-8 pm. \$36/eight lessons. 620 Sutter, 775-6500.

EAST BAY

Act One Studio. Tappercize for adults, tap dancing for children. Beginning, intermediate and technique classes. Call for hours. \$28/eight classes; children, \$20/month (one hour/week). 2002 Encinal, Alameda, 523-0779.

Alameda Park and Recreation. Adult and senior citizen's tap aerobics. \$40/eight weeks (discount for seniors). Tues. and Thurs., 7-8:30 pm. Leydecker Center, Bay Farm Island, 3225 McCartney, Alameda, 522-4100, ext. 227.

Alameda School of Dance. Adult and children's classes; all levels. Call for hours. \$6; \$24/month (four classes); \$40/eight classes. 1402 Park, Alameda, 521-2232.

Broadway Rhythm Dance Academy. Adults and children's classes; all levels. Call for hours. \$25/month (one class/week). 979A Manor, San Leandro, 895-1895.

Davlin Dance School. Adult and children's classes; all levels. Call for hours. \$60/term (10 weekly lessons). 2311 Stuart, Berk., 843-9740.

Grand Dance. Children's classes; beginning. Call for hours. \$5. 3501 Grand, Oakl., 835-9460.

Katie's Studio of Acrobatics and Dance. Adult and children's classes; all levels. Call for hours. \$20/month (one class/week). 10311 San Pablo, El Cerrito, 524-1310.

Montclair Recreation Center. Adult and children's classes; adults, Wed., 5:30-7 pm; children, Wed., 4:30-5:30 pm. \$16/8 weeks. 6300 Moraga, Oakl., 339-8919.

Stamp School of Classical Ballet. Adult and children's classes; beginning and intermediate. Call for hours. \$30/month (one class/week). 1417 Solano, Albany, 525-9575.

Starr Dance Studio. Adult and children's classes; private lessons. All levels. Call for hours. Classes, \$22/month (one hour/week); private lessons, \$40/month (one half-hour/week). 1107 MacArthur, San Leandro, 483-6068.

Tappin' Fancy Dance Studio. Adult and children's classes; all levels. Call for hours. \$6.50; \$22/month (one class/week); \$38/month (two classes/week); \$54/month (three classes/week). 6371 Telegraph, Berk., 530-0475.

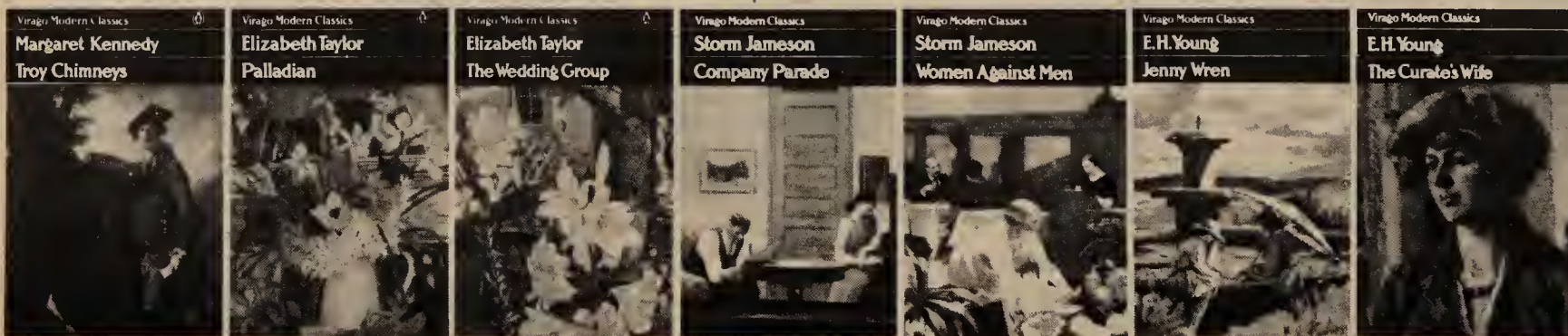
West Coast Dance Theatre and Gymnastics. Adult and children's classes; all levels. Call for hours. \$35/month (one class/week). 2323A Santa Clara Ave., Alameda, 865-0576.

Yvonne School of Dancing. Adult and children's classes; all levels. Call for hours. \$22/month (one hour/week). 14991 Farnsworth, San Leandro, 483-9450.

This list was compiled by Jim Curtright, Richard Dienst, Eileen Ecklund and Marna Graham.

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In these three novels, first published in 1933, Jameson looks at three women, their relationships to men, and to other women. They are a powerful illustration of how love can become a weapon women use, sometimes against themselves. \$6.95

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E.H. Young The Curate's Wife

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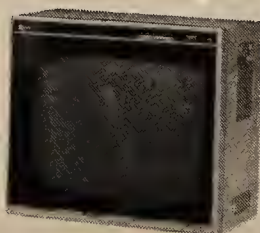
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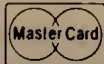
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AFTER DARK CRITICS' CHOICE

DANCE/MISHA BERSON

The Copasetics: Charles "Cookie" Cook, Ernest "Brownie" Brown, Leslie "Bubba" Gaines, Charles "Chuck" Green, Henry "Phace" Roberts, Buster Brown and LeRoy Myers may not be household names, but they are well-heeled grandmasters of tap who have collectively spent more than 200 years in show business. Some speculate that American tap dance grew out of the Irish Jig, the Lancashire Waltz Clog and some new stepping to early jazz. Whatever its origins, these fellows are its courtly elder statesmen and about as smooth and "copasetic" (which roughly means all right, up tight and outasight) as any you'll ever see on the dance floor. Their appearance here is a rare treat, not to be missed by serious tap dance lovers and practioners.

■ The Copasetics. Fri/22 at 8 pm. Zellerbach Hall, UC Berkeley, Bancroft near Telegraph, Berk. \$7.50-\$13.50; \$4.50-\$10.50 students. 642-9988.

MOVIES/SEAN ELDER

'New Films 85' or 'The Battle of the Film Bands':

Depending on whose press release you read — Cinematheque's of The No Nothing Cinema's — this is either "a special evening showcasing the Bay Area's newest and most provocative filmmakers" or an occasion for "filmmers" to "mix it up." Whether a cinematic food fight will really erupt between these two rival film gangs or not is anybody's guess, though No Nothing's anarchistic attitude bodes well for trouble. Their announcement begins, "The No Nothing Cinema will present an evening of film partially programmed by us, and partially by a heavily funded 'arts' organization. They: Ask, 'Is film dead?' We: Know nothing." You get the idea. Among the locals who will screen recent work are Michael Rudnick, Dean Snider, Marian Wallace and Bruce Conner. Be prepared: With the Kokusai as *mise-en-scene*, literal martial arts (or "art-fu") could erupt.

■ 'New Films 85' or 'The Battle of the Film Bands.' Thurs/21 at 7:30 and 9:30 pm. Kokusai Theatre, 1700 Post, SF. \$3.50; \$5 both shows. 558-8129.

MOVIES/STEVE JENSEN

'Mahatma: The Life of Gandhi, 1869-1948': Pacific Film Archive's month-long celebration of classic and contemporary films from India reaches a crescendo of activity this weekend and next week. Of special interest is the Sunday afternoon screening of the late V.K. Jhaveri's three-part, five-hour documentary, *Mahatma: The Life of Gandhi 1869-1948* (1968), the result of a painstaking seven-year search for rare newsreel and other archival footage. The English-language documentary is rich in the kind of historical detail and you-are-there spontaneity Richard Attenborough couldn't recreate in *Gandhi*. Also noteworthy is Raj Kapoor's *Shree 420 (Mr. 420)* (1955) (PFA, Mon/18 at 7:30), a classic example of the socially conscious musical epics that put Bombay on the international movie map. In Hindi with English subtitles.

■ 'Mahatma: The Life of Gandhi, 1869-1948.' Sun/17 at 2 pm. Wheeler Auditorium, UC Berkeley, Berk. \$4. 642-1412.

NIGHTLIFE/DERK RICHARDSON

Bill Frisell and Henry Kaiser: When Bay Area eclectic/eccentric Henry Kaiser is involved, you can expect to hear almost anything out of an electric guitar. His affinities range from Skip James, Hubert Sumlin and Richard Thompson to Captain Beefheart, Stockhausen and, as on his 1983 *Invite the Spirit* collaboration with Korean master Sang-Won Park, the ancient music of the Far East. On his exciting ECM LP, *Rambler*, Frisell reveals sympathetic tendencies, merging his keening electric guitar and guitar synthesizer in unusual brass, bass and drums contexts. In solos and duos, this pair should be wonderfully unpredictable.

■ Bill Frisell & Henry Kaiser. Thurs/21 at 8 pm. Great American Music Hall, 859 O'Farrell, SF. \$8. 885-0750

BACKGROUND



John Hoagland on photo journalism: 'We have to believe because we're risking the highest stakes we have.'

Two faces of war



Richard Cross captured the strange romanticism of Central America under fire.

BY DAVID HELVARG

There is a certain power in photography that no other media can match: the moment captured in time, the image that bridges the gap between our own experience of the world and that of other peoples.

In war, the images (like the reality) tend to intensify, to take on greater contrast. During five years of reporting from Central America, I was able to share both work and friendship with two highly skilled photo journalists, John Hoagland and Richard Cross.

John and Richard chose to take great risks in order to record the images of war and revolution that are tearing apart the fabric of daily life in these hot, green volcanic lands. While they held a common commitment to their craft and to the people whose struggle for survival was the subject of their art, they also represented widely disparate styles and approaches in the execution of their work.

John was an activist, a Southern California-bred shooter who liked to find the cutting edge of events and ride them like a wave. Richard had a quiet, low-key demeanor. He liked to take the measure of things before approaching them.

Watching John and Richard work was a study in contrasts: John pushing hard to find the spontaneous moment of combat — Robert Capa's falling soldier — while Richard played the Matthew Brady role, letting the young combatants and townspeople express their own strange romanticism as they posed self-consciously with their weapons, their paving-stone barricades, and their dead.

'Under Fire'

In the summer of 1979, John, Richard and I were the only journalists in Leon, Nicaragua when that country market town became the first major objective to fall to the Sandinista rebels. Several of our encounters that week would

later be recreated in the movie *Under Fire*.

I remember John walking into an ambush with a rebel patrol. One of the combatants he was with was shot in the face, another in the stomach. The patrol retreated, quickly loading their dead and wounded into a station wagon as John snapped off half a roll of film. The National Guard who had done the firing stripped off their clothes and, in their underwear, tried to mix in with civilian refugees fleeing the area. The rebels spotted them and pulled them out of the crowd, spread-eagling them on the ground at gunpoint. One man tried to run and was cut down. John finished off his roll of film.

Sandinista veteran

Later, in a different part of town, Richard was stopped by a group of *muchachos* (kids) who wanted to introduce him to Senor Emilio Castellon, an 87-year-old veteran of the first Sandino war. He'd fought the "Yankee

'I'm not so romantic that I believe a picture is worth dying for,' Richard Cross said shortly before his death.

marines" in the hills in the 1920s and '30s. Richard asked him if he could take a picture. The old man braced himself in front of a crumbling adobe wall like the old soldier that he was, his battered .410 shotgun held at port-arms. An 18-year-old Sandinista youth stood next to him with his FAL assault rifle held the same way. Half-a-century of history was there, focused in a single image.

I seem to remember spending much of that summer either pulling Richard out of the line of fire as he stood lost behind his lens, waiting for a burning building to give him just the right mix of light and shadow, or else chasing after John as he ventured off "tank hunting" or "barrio running" with the *muchachos*.

Their work produced complementary images of the Nicaraguan revolution: one violent, one romantic, both true. John's pictures ran on the cover of *The New York Times* and other major newspapers. Richard's were nominated for a Pulitzer prize.

Following the war in Nicaragua, John chose to stay on in Central America. By late 1980, he had taken up permanent residence in El Salvador, shooting that conflict for UPI and later for the Gamma-Liaison photo agency and *Newsweek*. Richard spent three years in the U.S. and Africa studying visual anthropology. After receiving his Master's from the University of New Mexico in 1982, he returned to Central America and what he called "the real world" to resume his career as a freelance photo journalist.

Death on assignment

On June 21, 1983 Richard Cross and Dial Torgerson, a veteran Los Angeles Times reporter, were killed when their car ran over a mine on a dirt road in Honduras a few hundred yards from the Nicaragua border. Nine months later, on March 16, 1984, after returning from assignment in Beirut, John Hoagland was killed in a firefight on a road south of the city of Suchitoto, El Salvador, shot through the lung by a round from a U.S.-made M-60 machine gun.

"I'm not so romantic that I believe a picture is worth dying for," Richard said shortly before his death.

"If people want to say we're playing a game, fine, but it's a game we have to believe in be-

cause we're risking the highest stakes he have," John told me on another occasion. Richard was 33 years old when he died. John was 36.

Last request

Just one thing: A request from a friend of theirs. The next time you see a picture in a newspaper or a magazine from Nicaragua, El Salvador, Beirut or some other Third World trouble spot, a picture that gives you pause or makes you think, look closely.

Down there at the bottom or along the side in tiny print will be a name. Read that name. It's the name of a person like John Hoagland or Richard Cross, who, for whatever personal reasons, is out there risking his or her life to show you another face of humanity.

David Helvarg is the co-curator of an exhibition of the photography of Hoagland and Cross entitled "Two Faces of War," which runs Nov. 14th through Dec. 15th at the Eye Gallery, 758 Valencia, SF. There is a public reception Fri., Nov. 15th at 7 pm and a special benefit Wed., Nov. 27th featuring a discussion by Helvarg and photo journalist Matthew Naythons on the problems facing photo journalists in Central America. Following the discussion, KQED-TV Channel 9 shows Helvarg's documentary, John Hoagland: Front Line Photographer. The \$5 admission goes toward exhibition costs. For further information, call 431-6911.

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NIGHTLIFE

Past perfect



Teddy Edwards: From the scrapping L.A. jazz scene of the '50s to the culture club of Oakland's Koncepts, Edwards has continued to play an emotionally engaged style of swinging bebop.

DERK RICHARDSON

TEDDY EDWARDS QUARTET. At Koncepts Cultural Gallery, Oakl., Friday, Nov. 1st.

The imagination strained to picture Teddy Edwards in the scuffling West Coast jazz scene of the 1940s and '50s. The neatly appointed third-floor room that is Koncepts Cultural Gallery seemed light years away from the legendary Club Alabam and the other nightspots along Central Avenue where bebop flourished in Los Angeles. The 61-year-old Edwards, with the dramatic tinge of silver-gray in his hair and dressed in a dark three-piece suit with a bright red tie, had the bearing of a distinguished political dignitary.

His horn, however, made the leap from the semi-formal recital setting of Koncepts to the after-hours jam sessions of L.A. in the '50s, where the ideas and technical innovations of bebop germinated in the highly charged, bring-your-own-bottle atmosphere of saxophone and trumpet battles. Accompanied by the fine Bay Area rhythm section of drummer Eddie Moore, bassist Wyatt "Bull" Ruiter and pianist John Parsons, Edwards forged a link between the excitement of bebop's heyday and the urbane demeanor of a jazz survivor.

His name doesn't ring as many bells as might Dexter Gordon, Hampton Hawes, Wardell Gray or Sonny Criss — just a few of his contemporaries on the L.A. scene. Only 23 people were on hand for Edwards's first set of his two-night engagement at Koncepts. The audience grew to 50 or so by the second set, but probably only a handful knew anything about Edwards's history.

Sax education

Born in Jackson, Mississippi in 1924, Edwards learned to play alto saxophone as a child. By the time he was 16, he was living with his uncle in Detroit, rubbing shoulders with such jazz greats as Hank Jones, Wardell Gray and Big Nick Nicholas. During World War II, Edwards played in bands based in Louisiana and Florida. In 1945, after a trip to the West Coast with Ernie Fields' orchestra, he settled in Los Angeles, switching to tenor saxophone and playing with trumpet giant Howard McGhee.

Edwards was fluent in rhythm and blues, having played behind both Roy Milton and Wynonie Harris, but it was in bebop that he made his mark. Trumpeter Fats Navarro reportedly hailed Edwards' playing on the 1945 McGhee single, "Up in Dodo's Room," as the first bebop tenor sax solo on record. Edwards may

have earned a place in jazz history but not necessarily in the public eye.

The Last Word

Such L.A. clubs as the Down Beat, Lovejoy's, the Last Word, the Turban Lounge, the Swance Inn and Jack's Basket weren't trampolines to the big time. Although Edwards was recognized for his pioneering work with McGhee and served stints with Benny Carter, Howard Rumsey's Lighthouse All-Stars, Billie Holiday and the Max Roach-Clifford Brown Quintet, he was, like many other black musicians, obscured by the predominantly white tide of West Coast jazz. Virtually unrecorded in the hard-bop golden age of the 1950s, Edwards gaged with blues singer Little Willie Littlefield and spent a spell at Jimbo's Bop City in Richmond, playing in the after-hours house band with Pony Poindexter.

Finally, in 1960, after appearing with bassist Leroy Vinnegar on the 1958 LP *Leroy Walks!* and at the first Monterey Jazz Festival that same year, Edwards recorded his own album, *Teddy's Ready!* on Contemporary. That hardly opened the floodgates. He cut a few more dates for Contemporary (*Heart and Soul* is available in the Fantasy Original Jazz Classic re-issue series) and Prestige, and Edwards could be heard in the 1960s

and '70s — in the Gerald Wilson Orchestra, on Armed Forces Radio, or on scattered recording sessions and film scores. But if he was seen outside Southern California, it was most likely in Europe where he has toured and recorded since 1978.

An old master

So Edwards' appearance at Koncepts was something of a reintroduction to an old master. He opened his set with "Sunday," taking the "Yessir, that's my baby"-like melody through a chain of permutations across the chord changes, singing a series of short stories on his tenor, connected by a warm tone and an unyielding swing. Parsons was immediately impressive on his fluid solo, rippling through terse single-note runs while Ruiter supplied a steady, resonant pulse on bass.

Edwards scattered various tempos throughout his sets and combined such familiar standards as "Autumn Leaves," "Secret Love" and "Love For Sale" with such originals as "No Name No. 1" and "April Love" ("Don't get it confused with Pat Boone," he joked) from his 1981 Steeple-Chase LP, *Out Of This World*. On the ballads, he dallied precariously at the edge of "proper" pitch, generating a tension with the sweet melodies.

He would plunge through a phrase and then, as if he were dishing up ice cream, scoop down under the final note, capture it and gradually bring it up into full view. Then he'd drop it and lunge off after another one.

Breakneck bebop

On the brisker numbers, such as Charlie Parker's "Scrapple From the Apple," Edwards bore out what Max Roach has said about the bebop era being a period that demanded unparalleled technical facility. Not only did he dash through changes at breakneck speed, powered by Moore's muscular drumming, he sustained a constantly evolving flow of ideas. The quartet did not always mesh perfectly. A few times Edwards cued Moore with a stern "two!" or "four!," and in several places Moore overcompensated with his shattering rolling-thunder of percussion. But the players were together enough for the unheralded master to shine.

The audience at Koncepts was woefully small but resoundingly appreciative. Edwards didn't benefit much by the late '70s resurgence of straight-ahead bop-rooted jazz spearheaded by tenor titan Dexter Gordon, but he plays with an emotional engagement and swinging melodic phrasing that is eminently accessible. Koncepts is just the sort of risk-taking intimate club that will bring an artist like Edwards or Dorothy Donegan or John Carter or Horace Tapscott to town.

Unfortunately, such progressive booking hasn't been economically viable and November will be the last month of full bookings there for awhile. Missing Teddy Edwards this time around was a loss for anyone who enjoys expressive mainstream tenor sax. Losing Koncepts as a reliable venue for out-of-the-ordinary local and out-of-town talent would be a long-term privation of greater proportions. ■

DANCE

Something of value



Linda Kent (jumping), David Parson and Susan McGuire (foreground r.) in Taylor's 'Last Look,' a dance of horror and vanity.

MADELEINE DENKO

THE PAUL TAYLOR DANCE COMPANY. At the Zellerbach Hall, Berk., Thursday, Oct. 31st and Saturday, Nov. 2nd.

The extraordinary Paul Taylor Dance Company came to Berkeley's Zellerbach Hall recently, dancing about life in its sublime and not-so-sublime forms. Taylor's magnificent choreography has its complement in his virtuoso dancers, who bring his work to life with skill and grace.

This is the Taylor Company's 31st anniversary, a remarkable milestone in the ephemeral world of dance, where even great artists like Paul Taylor have trouble acquiring funds necessary for existence. I've been watching this troupe for more than ten years, and have always found their work intriguing and inspiring. While Taylor does have a signature movement style, he never drops into sameness, nor does he take the easy way out. His choreography challenges and delights us.

Taylor's dances cover the territory between Apollonian beauty and apocalyptic horror. They strike in us a resonant chord. While watching his work, we recognize in ourselves an echo, as critic Edwin Baldwin described it, of a "personal, original excitement that we already know." We forget the everyday, the mundane, for the dancing onstage is complete within its imaginary world.

There have been personnel changes since the Company was last here and I missed Lila York and Thomas Evert. Saturday's performance outshone Thursday's; opening night revealed a tight upper back here, a flash of awkwardness there. Perhaps it was the first-night-in-town syndrome. But the Company is strong; the choreography is substantial and skillfully crafted and the dancers are well-trained, excellent performers. Their individuality shines, but not at the expense of an ensemble movement.

The Thursday-Saturday program brought us "Roses," a work about love, beauty and romance created in memory of the aforementioned Denby. The first section of this two-part dance is set to Wagner's *Siegfried Idyll*. In the opening scene, at once perfect and worldly, five couples are scattered across the back half of the stage in various affectionate poses. The floor is white and the backdrop displays Jennifer Tipton's blue-toned sky. William Ivey's slinky black gowns for the women and grey pants/tank top combination for the men lend the dance a modern look, while the dancing gives it a classical quality.

A series of duets evolves. Sometimes one pair dances alone as the rest of the group acts as chorus. But the continuous movement onstage is always forming and reforming patterns, designs, so that while we watch one duet, a metamorphosis occurs and soon we are seeing another arrangement of dancers altogether. Kate Johnson and Elie Chaib emerge as the first major duet, seamless in their mo-

tion. Christopher Gillis and Linda Kent do an oddly acrobatic dance characterized by shoulder stands with legs opened into a three-sided square, cartwheels and a terrifying though beautiful lift in which Gillis swings Kent in an enormous arching swoop, feet down.

Organic dancing

The dance is organic and alive, moving and changing shape. The ensemble forms frieze-like lines

upstage, creating an image like that on a Grecian urn or bas-relief, then merges and regroups, running in a circle. The dancers regroup again to leap diagonally across the stage, each with one arm thrusting forward from the shoulder, head uplifted. Taylor's years with Graham are showing.

The smooth and deceptively simple-looking movements of "Roses" form a counterpoint to the enormous complexities of Wagner. Their combination and the resultant tension between them creates a third entity: an expression of love and beauty, worldly as well as ideal.

Dressed in white, Part Two's couple, David Parsons and Cathy McCann, exemplify the ideal. The music, Wagner's *Adagio for Clarinet and Strings*, soars sweet and clear as McCann and Parsons do a kind of courting dance, holding hands, step-touching together, making a small square center-stage. Parsons pairs delicate, clear movements with an intense gaze. Back to back, he and McCann join hands with arms outstretched overhead, McCann making continuous arching leaps around him.

At times, "Roses" seems almost too beautiful; we fear succumbing to its mesmerizing spell. But it moves far beyond the merely decorative, awakening in us a profound sense of longing for a perfect time that we have never known.

'Last' premiere

"Last Look," another Bay Area premiere, is a work about those not-so-sublime things. It is a dance of horror, vanity, and the distortion of life and values. The stage gleams with Alex Katz's prism-shaped mirrors which stand on end, reflecting the darkness of the stage, the black floor and background. They are both fun-house mirrors and part of an urban landscape, sucking in and reflecting darkness.

As the dancers emerge from a pile on the floor, they jerk, they vibrate, they scratch; their movements are sudden and tension-filled. The hands draw up to

continued page 18

MICROFILMS



Jack Lemmon (l.) and Marcello Mastroianni confront each other after more than 40 years after WWII, in 'Macaroni.'

Macaroni

If you prefer your macaroni al dente, Ettore Scola's movie may not quite be your pot of pasta. What will tickle your taste buds, however, are Jack Lemmon's and Marcello Mastroianni's performances. Lemmon, a high-powered American aerospace executive with the obligatory obsessions with wealth, power, his neuroses, and little else, is sent to Naples on business where he appears on local television. Mastroianni, an impecunious archivist with a philosophy utterly op-

posite to Lemmon's, immediately recognizes him as the GI who dated his sister 40 years ago during WWII. When Lemmon returned to the States and never wrote, Mastroianni began sending letters to his heartbroken sister that, over the years, have elevated Lemmon to the patron saint status. What happens when the mismatched pair meet is what makes this slight film funny and moving, but with unnecessary sub-themes and an overly melodramatic ending. Still, though the movie's not an entirely satisfying meal, the acting's a feast. (Reg 3, SF)

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FRIDAY NOV. 15

SAN FRANCISCO

Donovan — The Stone (391-8282), 412 Broadway.
Hatsegana — Plowshares (441-8910), Fort Mason, Bldg. C, Marina & Buchanan.
Azymuth — Great American Music Hall (885-0750), 859 O'Farrell.
Deirdra McCalla — Artemis Cafe (821-0232), 1199 Valencia.
John Wallowitch/Bertram Ross — The Plush Room/Hotel York (885-6800), 940 Sutter.
The Mud Dogs — Nightbreak (221-9008), 1821 Haight.
Malik & the Plus Factor — Off Union Saloon (928-1661), 2513 Van Ness.
George Coleman Quartet — Kimball's (861-5555), 300 Grove.
Buddy Owen Band/The Responsible/Royal Palm Orchestra — Chi Chi Theatre Club (392-6213), 440 Broadway.
Ed Wetteland — Washington Square (982-8123), 1707 Powell.
Toots & the Maytals/Yellowman/Mighty Diamonds — Warfield Theatre (762-2277), 982 Market.
George Hunter/Eddie Martin — Pearl's (397-0554), 649 Jackson.
Thrill of the Pull — 16th Note (621-1617), 3160 16th St.
Clubfoot Orchestra — V.I.S. (567-0660), 628 Divisadero.
Flying Color/Camper Van Beethoven/Cat Heads/Fields Laughing — The Farm (826-4290), 1499 Potrero.
Houston Person & Etta Jones — New Jack's (931-8485), 1601 Fillmore.

Teddy Edwards Quartet & Margie Baker — Milestones (777-9997), 376 5th St.
The Stingers — Henry Africa's (928-7044), 2260 Van Ness.
Buddy Montgomery & The Dick Whittington Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cooke Wong — Ferry Plaza Restaurant (391-8403), One Ferry Plaza.
Lols Cantor — 39 Grove Restaurant (861-0788), 39 Grove.

EAST BAY

Mitch Woods & His Rocket 88s — Town House (652-5336), 5862 Doyle, Emeryville.
Little Charlie & the Nitecats — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Big City — Ashkenaz (525-5054), 1317 San Pablo, Berk.
J.J. Malone, Troyce Key & the Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Al Plank, Jeff Carney & Robert Kaufman — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Horace Tapscott-Robert Miranda Duo — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.
Chaz Band/Gwen Majors/Radiance — Henry J. Kaiser Center (762-2277), Fallon & 10th St., Oakl.
M.O.B. — Downtown (524-2364), 10760 San Pablo, El Cerrito.
Khevan Lennon-Onaje — Ohana Cultural Center (658-1868), 4345 Telegraph, Oakl.

SATURDAY NOV. 16

SAN FRANCISCO

Pride & Joy — Last Day Saloon (387-6343), 406 Clement.
Azymuth — Great American Music Hall (885-0750), 859 O'Farrell.
Slide Saddle — Paul's Saloon (922-2456), 3251 Scott.

John Wallowitch/Bertram Ross — The Plush Room/Hotel York (885-6800), 940 Sutter.
George Coleman Quartet — Kimball's (861-5555), 300 Grove.
The King Pins/The Vipers — Chi Chi Theatre Club (392-6213), 440 Broadway.
Dick Conte — Washington Square (982-8123), 1707 Powell.
Danny Kalb — Noe Valley Ministry (282-2317), 1021 Sanchez.
Barry Melton & John Cipollina Band — The Saloon (989-7666), 1232 Grant.
George Hunter/Eddie Martin Duo — Pearl's (397-0554), 649 Jackson.
Houston Person & Etta Jones — New Jack's (931-8485), 1601 Fillmore.
Teddy Edwards Quartet — Milestones (777-9997), 376 5th St.
Mojo — Major Ponds (626-5800), 1015 Folsom.
Madeline Eastman & Al Plank Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cooke Wong — Ferry Plaza Restaurant (391-8403), One Ferry Plaza.

EAST BAY

Marty Balin — Town House (652-5336), 5862 Doyle, Emeryville.
Deirdra McCalla — La Pena (849-2568), 3105 Shattuck, Berk.
Alex Chilton — Berkeley Square (849-3374), 1333 University, Berk.
Paris Slim Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Zulu Spear — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Gryphon Quintet & Rhythm Futur — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Ron Thompson & the Resistors — Starry Plough (841-2082), 3101 Shattuck, Berk.
Chris Lolter & the Hang-outs — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Dick Whittington, Eddie Marshall & Frank Tusa — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Horace Tapscott-Robert Miranda Duo — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.

David Margen & Friends — Downtown (524-2364), 10760 San Pablo, El Cerrito.

SUNDAY NOV. 17

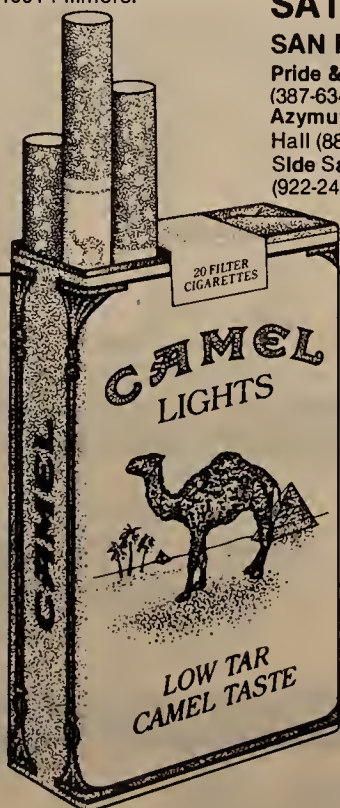
SAN FRANCISCO

Prince Joni & the World Beat Jam — The Stone (391-8282), 412 Broadway.
Everything But the Girl/Jane Siberry — Wolfgang's (441-4333), 901 Columbus.
Lee Konitz, Bruce Forman, Mel Graves & Eddie Marshall — Great American Music Hall (885-0750), 859 O'Farrell.
John Wallowitch/Bertram Ross — The Plush Room/Hotel York (885-6800), 940 Sutter.
Bob James — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Bonnie Hayes & Vicki Randall — Bay Brick (431-8334), 1190 Folsom.
John Goodman Quartet & Brenda Boykin — Pasand Lounge (922-4498), 1875 Union.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Johnny Nitro & the Doorslammers — The Saloon (989-7666), 1232 Grant.
Buddy De Franco/Terry Gibbs Quintet — Milestones (777-9997), 376 5th St.
John Coppola & Chuck Travis — Roland's (921-7774), 3309 Fillmore.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Sunday Night Band — Starry Plough (841-2082), 3101 Shattuck, Berk.
Pacific Brass & Electric — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Kirby Smith — Metropoli Bistro (848-3080), 2271 Shattuck, Berk.

MONDAY NOV. 18

SAN FRANCISCO

Joyce Cooling — Pasand Lounge (922-4498), 1875 Union.
Lisa Kindred & Geno Skaggs — The Saloon (989-7666), 1232 Grant.



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Unruly World — Full Moon Saloon (668-6190), 1725 Haight.
Don Pender Quintet — Milestones (777-9997), 376 5th St.
Madeline Eastman & Al Plank Trio — Roland's (921-7774), 3309 Fillmore.

EAST BAY

Terry Rodriguez — Metropoli Bistro (848-3080), 2271 Shattuck, Berk.

TUESDAY NOV. 19

SAN FRANCISCO

Hut-Hut/Black Magic Rhythm Rockers — Last Day Saloon (387-6343), 406 Clement.
Chris Williamson & Tret Fure — Great American Music Hall (885-0750), 859 O'Farrell.
Nika — Bajone's (282-2522), 1062 Valencia.
Cab Calloway & Chris Calloway — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Powell St. Blues Band — The Saloon (989-7666), 1232 Grant.
Stu Blank, Barry Melton, John Cipollina & Ron Thompson — Full Moon Saloon (668-6190), 1725 Haight.
Don Pender Quartet — Milestones (777-9997), 376 5th St.
Behold Wyoming/Collective Hands — Major Ponds (626-5800), 1015 Folsom.
Ron Price — Student Union, San Francisco State University (469-1044), 1650 Holloway.

EAST BAY

Silent Night/Ten Tall Men — Berkeley Square (849-3374), 1333 University, Berk.
Driving Wheel — Starry Plough (841-2082), 3101 Shattuck, Berk.
Dave Van Ronk — Julia Morgan Theatre (548-2687), 2640 College, Berk.
Dick Whittington — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Scott Fleming & Steve Hayton — Metropoli Bistro (848-3080), 2271 Shattuck, Berk.

WEDNESDAY NOV. 20

SAN FRANCISCO

Dave Van Ronk — Last Day Saloon (387-6343), 406 Clement.
John Wallowitch/Bertram Ross — The Plush Room/Hotel York (885-6800), 940 Sutter.
The Wild Turkeys — Off Union Saloon (928-1661), 2513 Van Ness.
Cab Calloway & Chris Calloway — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Eric Swinderman Quartet & Brenda Boykin — Pasand Lounge (922-4498), 1875 Union.
Wink/Video Drive/The Chills — Chi Chi Theatre Club (392-6213), 440 Broadway.
Curtis Lawson — The Saloon (989-7666), 1232 Grant.
Don Pender Quartet — Milestones (550-1618), 376 5th St.
Power of Suggestion/The Drive/One Wish — Major Ponds (626-5800), 1015 Folsom.
Jules Broussard — Roland's (921-7774), 3309 Fillmore.
Buddy Montgomery — Old Poodle Dog (392-0353), 161 Sutter.
Ed Kelly Trio — Zorba's (285-7070), 4026 24th St.

EAST BAY

Tex & the Horseheads — Berkeley Square (849-3374), 1333 University, Berk.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Out of the Rain — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Green Onions — Starry Plough (841-2082), 3101 Shattuck, Berk.
Susan Muscarella & John Xepoleas — Yoshi's (652-9200), 6030 Claremont, Oakl.
Bonnie Gearheart & Flip Nunez — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Mark Levine & Chuck Clark — Metropoli Bistro (848-3080), 2271 Shattuck, Berk.
Frank Biner — Downtown (524-2364), 10760 San Pablo, El Cerrito.

Billy & the Boppers — Town House (652-5336), 5862 Doyle, Emeryville.
John O'Conner — La Pena (849-2568), 3105 Shattuck, Berk.

THURSDAY NOV. 21

SAN FRANCISCO

Nick Lowe & His Cowboy Outfit — Wolfgang's (441-4333), 901 Columbus.
Ramblin Jack Elliott/David Bissonett — Last Day Saloon (387-6343), 406 Clement.
Bill Frisell & Henry Kaiser — Great American Music Hall (885-0750), 859 O'Farrell.
John Wallowitch/Bertram Ross — The Plush Room/Hotel York (885-6800), 940 Sutter.
Keith Malaise — Mabuhay Gardens (956-3315), 443 Broadway.
Bay Ramblers — Paul's Saloon (922-2456), 3251 Scott.
Legal Reigns — Nightbreak (221-9008), 1821 Haight.
Jimmy Heath Quartet — Kimball's (861-5555), 300 Grove.
Cab Calloway & Chris Calloway — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Bonnie Hayes — Bay Brick (431-8334), 1190 Folsom.
John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Audible Glamour/Justin Tyme/Just Hipp — Chi Chi Theatre Club (392-6213), 440 Broadway.
Dick Fregulla — Washington Square (982-8123), 1707 Powell.
Geno Skaggs — The Saloon (989-7666), 1232 Grant.
Kurt Deerfield Quartet — Pearl's (397-0554), 649 Jackson.

Pacific Brass & Electric — Full Moon Saloon (668-6190), 1725 Haight.
Don Pender Quartet — Milestones (777-9997), 376 5th St.
Crawl Away Machine/Fade to Black — Major Ponds (626-5800), 1015 Folsom.
Jules Broussard — Roland's (921-7774), 3309 Fillmore.
Eddie Duran & the Dick Whittington Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cookie Wong — Ferry Plaza Restaurant (391-8403), One Ferry Plaza.
Impulse F — Student Union, San Francisco State University (469-1044), 1650 Holloway.
Stephanie Teel — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Cruzin' — Town House (652-5336), 5862 Doyle, Emeryville.
The Rat Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Zasu Pitts — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Warren Cushenberry & Beverly Stovall — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Carol Dennes & Jimmy Bruno — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Sidewinders — Starry Plough (841-2082), 3101 Shattuck, Berk.
Curtis Ohlson Group — Yoshi's (652-9200), 6030 Claremont, Oakl.
Madeline Eastman & Al Plank — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Three Feet Thick — Downtown (524-2364), 10760 San Pablo, El Cerrito.

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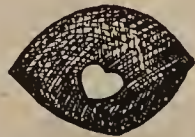
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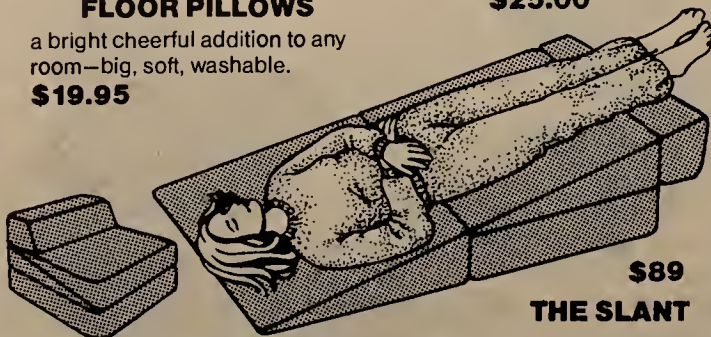
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FRIDAY

15

Leonardo Da Vinci — Drawings of Horses: Her Majesty, Queen Elizabeth has loaned 50 studies by Da Vinci from the library at Windsor Castle for a U.S. tour. Most of the drawings selected focus on horses, though there are sketches of donkeys, oxen, cats, and even dragons and other fanciful creatures. The drawings date from 1478 to approximately 1517, a period early in Da Vinci's life when he lived in Florence and Milan. Other drawings date from projects that, for one reason or another, have been lost. 10 am-4 pm, The Fine Arts Museum, Palace of the Legion of Honor, Lincoln Park, El Camino del Mar and Honor, SF. \$3. 750-3614. (Wed.-Sun., 10 am-4 pm. Through Feb. 23rd.)

★ **'Multi-color Holograms':** Holos Gallery presents a new collection of holograms by Point Reyes artist John Kaufman. Kaufman's perfected a technique for creating holograms in two, three and even four colors, and has been able to use colors never before seen in reflection holography including dark blue, purple and unique pastel shades. His exceptional color control has made him one of the most widely exhibited holographers in the world. His one-man exhibit features all new works including *Playhouse*, a piece based on a drawing by his five-year-old daughter. Noon-6 pm, Holos Gallery, 1792 Haight, SF. Free. 668-4656. (Tues.-Sun., noon-6 pm. Through Feb. 28th.)

★ **'TV Dinner Benefit -- an evening of nouvelle video cuisine':** Bay Area Video Coalition showcases the recent work of top local video artists, including Jules Backus, Doug Hall, Chip Lord and Joan Logue. 7 pm, SF Art Institute, 800 Chestnut, \$25. 861-3282.

★ **John Hoagland and Richard Cross — Two Faces of War:** Eye Gallery offers a posthumous exhibit of the work of two top U.S. photo-journalists. The two men were friends, both in their thirties, both killed while on assignment in Central

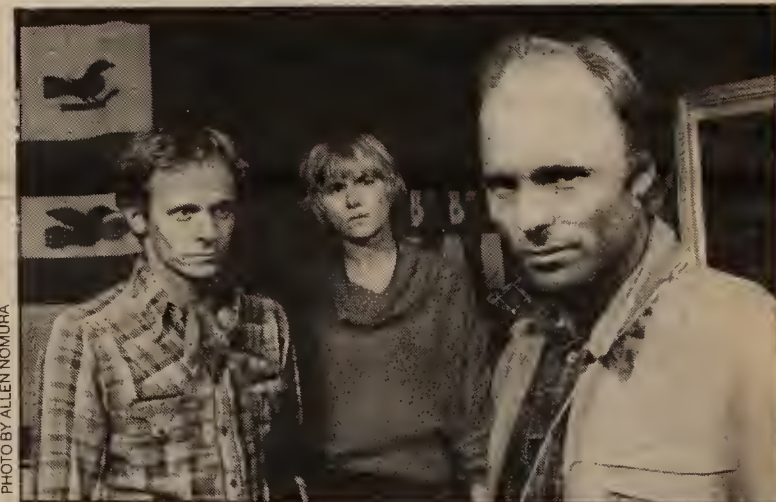


PHOTO BY ALLEN NOMURA
The Magic Theatre presents (l.-r.) Steven Hartley, Amy Madigan and Ed Harris in Murray Mednick's 'Scar,' Wed/20.

America. For a personal remembrance by a mutual friend of theirs, see page 9. Opening reception. 7-10 pm, Eye Gallery, 758 Valencia, SF. 431-6911. (Thurs.-Sun., 1-5 pm. Through Dec. 15th.)

The American Indian Film Festival: The Palace of Fine Arts hosts a festival designed to showcase the work of Native American video and film artists. Featured films include *Harold of Orange*, with original music by Buffy Sainte-Marie. It is a comedy about two groups indigenous to Minnesota — the American Indian and philanthropic foundations. The 1985 film *Broken Rainbow* is also featured; it examines the "relocation" of over 10,000 Navajo who are being moved off their land by the federal government. Call for complete listing. 7:30 pm, Palace of Fine Arts Theatre, 3301 Lyon, SF. \$4. 893-0326. (Also Sat/16.)

William Styron: Author Styron *Sophie's Choice*, *The Confessions of Nat Turner* reads and discusses his recent work as part of the Friends of the Library Series. 8 pm, Herbst Theatre, Van Ness and Grove, SF. \$10-\$12. 558-3770.

'Rarearea': George Coates reopens his experimental multi-media performance piece. The new version of *Rarearea* features composer Marc Ream's poly-rhythmic score and the addition of perfor-

mers Katya Roemer. Soo-Young Chin and Sean Kilcoyne. Visually stunning, *Rarearea* offers a series of almost holographic images and optical illusions in a piece that Coates considers "Political." 8:30 pm, Theater Artaud, 450 Florida, SF. \$10-\$12. (Thurs.-Sun. at 8:30. Through Jan. 5th.) 528-8411.

Nancy Karp and Dancers: West Berlin set designer Wolfram Erber joins the dance company in that capacity for *First Light*, a new choreographed work by Nancy Karp with music by composer Bill Fontana. Other selections in the program include *On the Greens* and *Church Car*. 8 pm, New Performance Gallery, 3153 17th St., SF. \$7.50. 653-1195. (Also Sat/16.)

'Ghosts': Elan Vital, in conjunction with the Blake Street Hawkeyes, opens "a meditation on the afterlife" peopled by a host of characters who have "crossed over." Written and directed by John O'Keefe, the piece brings original Hawkeyes members O'Keefe, Bob Ernst and David Schein together with Mary Forcade, Jim Tyler and Susan Van B. 8:30 pm, 2019 Blake, Berk. \$6. 485-0603. (Fri. and Sat. through Dec. 7th.)

SATURDAY

16

★ **BALA Auction:** Bay Area Lawyer's For the Arts sponsors a benefit auction which includes such items as behind-the-

The Guardian is happy to consider listing your event in our calendar. Notices must reach our offices by 1 pm on the Wednesday preceding publication. We regret we cannot accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to Calendar, SF Bay Guardian, 2700 19th St., SF 94110.

ENTERTAINMENT AND INFORMATIVE EVENTS IN THE CENTRAL BAY AREA

scenes tours of the San Francisco opera, rafting on the American River and New Year's Eve with the Grateful Dead. 5-9 pm, Fort Mason, Building C, Buchanan and Marina, SF. Free. 775-7200.

'State of the Arts — Live': The Asian American Theatre company celebrates its 12th anniversary with an evening of dancing to the music of Richard Martini, an elegant champagne-supper buffet and a theater retrospective. The events are hosted by KPIX "Evening Magazine" commentator Jan Yanehiro and KGO-TV news personality David Louie. All proceeds benefit the theater company's search for a new permanent home. 6:30 pm, Asian Art Museum, Golden Gate Park, SF. JFK Drive near 9th Ave., SF. \$100. 928-8922.

★ **'Sound House — A Mini Sound Series':** Composer, performer and multi-media artist Maryanne Amacher presents a mini sound series in the form of "avant garde music theater." Using the entire building as the stage, Amacher has designed her performance so that audience members walk through it — surrounded by the world and the music of the performance. Amacher's previous works include two major collaborations with John Cage. *Sound House* features six separate performances. This evening opens with *The Painted Night* and an artist's reception. 9 pm, Capp Street Project, 65 Capp, SF. Free. 552-8866. (Wed.-Fri., noon-5 pm, Sat. noon-3 pm. Through Dec. 21st.)

'The American Indian Film Festival': See Fri/15.

'Nancy Karp and Dancers': See Fri/15.

SUNDAY

17

'Mahatma: The Life of Gandhi, 1869-1948': 2 pm, Wheeler Auditorium, UC Berkeley, Berk. \$4. 642-1412.

'Fantasies in Chocolate': The SF Hilton Hotel and the City of Hope sponsor an afternoon of chocolate specialties. Chocolate lovers can find mousses, truffles, tortes, cookies, cakes and every kind of chocolate their hearts might desire when Bay Area restaurants, hotels, bakeries, candy and ice cream stores offer samplings of their chocolate specialties. Proceeds benefit free patient care and related medical educational programs at the City of Hope National Medical Center. 1-5 pm, Hilton Imperial Ballroom, SF Hilton and Tower, SF. \$15. 981-4673.

'Five Centuries of Social Dance': Dance through Time sponsors a celebration of dance covering everything from the Minuet to the Jitterbug and beyond. 2 pm, Legion of Honor, Little Theater, Lincoln Park, El Camino del Mar and Legion of Honor Dr., SF. \$10.50. 750-3624. (Also Fri/22 and Sat/23 at 8 pm, SF Conservatory of Music, Hellman Hall, 1201 Ortega, SF.)

'Cry The Beloved Country': This film, from the book of the same title by Alan Paton, was one of the first to examine the system of apartheid in South Africa. Featuring Sidney Poitier in an early role, it is the story of a father who leaves his rural town in search of his son who is lost in the jail system. 2:15, 7:15 and 9:25, Red Vic Movie House, 1659 Haight, SF. \$3.50; \$2.50 matinee. 863-3994.



That's Leon Russel behind those Foster-Grants, bringing his peculiar brand of bluegrass to the Great American Music Hall, Mon/18.

'U-Zulu Dance Theatre': The Bay Area Black Social Workers sponsors the highly acclaimed South African dance troupe in an evening featuring the authentic dances and music of the South African people. 3 pm, Western Addition Cultural Center, 762 Fulton, SF. \$10. 563-4316.

★ **'Why Did Herzog Make a Pro-Contra Movie?':** Are new age philosophy, mysticism and cults creating the ideological preconditions for fascism? La Pena presents a discussion of the similarities between pre-Nazi Germany and contemporary America as part of their Captive Mind Series. 3-5 pm, La Pena Cultural Center, 3105 Shattuck, Berk. \$2. 526-5919.

MONDAY

18

'Come To The Cabaret': The SF Council on Entertainment presents more than 40 Bay Area entertainers in an evening of continuous entertainment. Bob Sarlatte hosts. Performers include Faye Carol, Faultline comedy troupe, Marga Gomez, National Theatre of the Deranged, Two Queens in Search of Self and Comedy Underground. The evening includes a "Grande Buffet." 7:30 pm, Club Fugazi, 678 Green, SF. \$30; \$25 (advance). 863-2112.

★ **'Fast For A World Harvest':** A coalition of UC Berkeley organizations are inviting Bay Area people to participate in a week of fast related activities which culminate with a day of fasting on Thursday the week before Thanksgiving. Activities include panel discussions and films on world hunger. 7:30 pm, 145 Dwinelle, UC Berkeley, near Telegraph and Bancroft, Berk. Free. 848-7812. (Also Tues/19 and Thurs/21.)

★ **'Candlelight Peace Vigil':** On the eve of the Geneva Summit, Grace Cathedral sponsors a peace vigil to demonstrate the desire of US citizens to end the arms race. The evening includes dance, speakers and music. 7:30 pm, Grace Cathedral, Taylor and California, SF. Free. 621-0858.

Gray Panthers: Ronnie Gilbert of the Weavers joins the SF Gray Panthers for an evening of song, conversation, and a screening of the film *The Wrinkled Radical*, a portrait of Maggie Kuhn. 7:30 pm, S.E.I.U. Local Union Hall, 240 Golden Gate, SF. \$15. 552-8800.

TUESDAY

19

'Star': Bay Area Women In Music present a premiere screening of the new music video *Star*. The production crew answers questions and discusses the making of the project. 6 pm, Sound Genesis, 18th St. and Bryant, SF. \$3. 548-3233.

Advanced video tape editing: Media Alliance presents an editing workshop to give both experienced and beginning video editors an opportunity to edit news stories and features on ¾ professional tapes. Scripts are available or individuals can work on their own material. The workshop includes two group sessions, a tour of KRON-TV news and programming editing facilities and one-to-one work with instructor. 7-9 pm, Fort Mason, Building D, Buchanan and Marina, SF. \$170. 441-2557. (Also Tues/26 with lab times to be arranged.)

'Razzmatazz And All That Jazz': To help raise money for the Anne Bremer Memorial Library at the San Francisco Art Institute and to mark the opening of Shreve and Company's newly remodeled jewelry store, the SFAI sponsors an evening of dining (including open bar) and dance featuring the premiere performance of Kantner, Balin and Casady. A trademark sound combo of the Jefferson Airplane and, for a time, the Starship, Balin sang the achingly romantic vocal leads to Kantner's powerful harmonies and Casady's driving bass playing. Also performing are jazz duo Tuck and Patti, Zasu Pitts Memorial Orchestra, Pride and Joy, Pete Escovedo's Latin Jazz Quartet, Swing Fever and jazz pianist Merrill Hoover. 7 pm, Shreve and Company, 200 Grant, SF. \$75 (general) or \$150 (includes gift from Shreve's). 441-2287.



Eddie Guerrero (Robert Beltran) is a Chicano Army colonel who begins to question his government's support of the Contras in Nicaragua in Haskell Wexler's 'Latino.' This film — Wexler's first since 1969's 'Medium Cool' — screens as a benefit for Mother Jones magazine, Thurs/21.

★ **'Shipwrecks at the Golden Gate':** In 1901 the *City of Rio de Janeiro* crashed at the entrance to the San Francisco Bay. More than 100 lives were lost. This evening, Maritime historian James P. Delgado presents slides and discussion on this and other maritime disasters that have taken place in the rough waters near the Golden Gate Bridge. 7:30 pm, Museum Theatre, Coyote Point Park, Coyote Point and Hwy 101, San Mateo, \$2. 342-7755.

'Treasure Houses of Britain': Mr. Agnus Stirling, Director General of the National Trust of Britain, presents an illustrated lecture on the current Washington, D.C. exhibit from the treasure houses of Britain. The exhibit includes paintings, tapestries, furniture, sculpture, silver and jewelry. 8 pm, University Christian Church, 2401 LeConte, \$10. 845-6591.

'Fast For A World Harvest': See Mon/18.

WEDNESDAY

20

★ **Julia Vinograd and Jack Hirschman:** Vinograd, an unusually successful street poet who received the American Book Award in 1985 for *The Book of Jerusalem* is joined by equally well-known poet and activist Hirschman for an evening of poetry. 8 pm, Cody's Books, 2454 Telegraph, Berk. Free. 845-9033.

★ **International career opportunities:** The United Nations Association of SF hosts a program covering job opportunities in international business, international service organizations, foreign service and the Peace Corps. 5:15 reception; 5:45 pm, program, World Affairs Building, 312 Sutter, SF. \$1. 982-6677.

'Scar': Film actor Ed Harris was last seen at the Magic Theater in 1983 when he played Eddie in Sam Shepard's *Fool For Love* — the role won him an Obie in New York. Now, numerous film roles later (including Patsy Cline's dalliant husband in the current *Sweet Dreams*, with Jessica Lange), Harris returns to the theater which helped him on his way to stardom to perform the lead role in Murray Mednick's drama *Scar*. The all-star cast features Harris and film actress Amy Madigan (Harris' wife) who are directed by Mednick. Set in the Sangre de Cristo mountains in New Mexi-

co, it is the story of an early morning reunion with haunting consequences. Opens this evening. 8:30 pm, Magic Theatre Southside, Building D, Fort Mason, Buchanan and Marina, SF. \$10-\$14. 441-8822. (Wed.-Fri. at 8:30 pm. Through Dec. 22nd.)

THURSDAY

21

'New Films '85': 7:30 and 9:30 pm, Kokusai Theater, 1700 Post, SF. \$3.50. 558-8129. See "Critics' Choice," page 8.

Bill Frisell and Henry Kalser: 8 pm, Great American Music Hall, 859 O'Farrell, SF. \$8. 885-8750. See "Critics' Choice," page 8.

★ **Exhibition by Mendocino artists:** Painter Rob Ross and ceramic sculptor Jack Sears have been working over the years in the relative obscurity of the Northern California village of Mendocino. Their exhibit covers such topics as non-cosmeticized humanity, eroticism and jazz and the opening reception features classic bebop by Vince Wallace, John Gilmore, Kiyoshi Tokunaga and Smiley Winters. 4 pm, Berkeley Art Center, 1275 Walnut, Berk. Free. 644-6893. (Thurs.-Sun. 12:30-5 pm. Through Dec. 22nd.)

'Latino' screens in benefit for Mother Jones: Lucasfilms premieres *Latino*, a feature length film examining U.S. intervention in Nicaragua, directed by Academy Award-winning filmmaker Haskell Wexler. Wexler, best known for his cinematography in *Who's Afraid of Virginia Wolfe*, *In the Heat of the Night*, *One Flew Over the Cuckoo's Nest* and *Coming Home*, and for directing *Medium Cool*, makes a special pearance this evening to discuss *Latino*. A controversial film opposing the current American policy in Nicaragua, its screening benefits the continuing publication of *Mother Jones* magazine. 7:30 pm, Ghiradelli Cinema, Beach and Polk, SF. \$7; \$15 advance. 558-8881.

U.S. in the Sixties — A Decade of Protest: CISPES (Committee in Solidarity with the People of El Salvador) sponsors a five-day film and video program documenting the political activities of the U.S. in the '60s. It opens this evening with a 30 minute video excerpt from a film by Mark Kitchell documenting activities in Berkeley during the same time period. Footage includes the 1960 House

of Un-American Activities Committee hearings in San Francisco, the Berkeley Free Speech Movement, Stop the Draft Week and People's Park. Other films document the sit-in at the SF Sheraton Palace challenging racist hiring policies and newsreel coverage of the SF State strike. Call for complete schedule. 7:15 pm, Roxie, 3117 16th St. \$4. 863-1087. (Also Fri/22, and Sat/23-Mon/25.)

'Speaking On Music': West German composer Gerhard Stabler has been hailed by European critics for his "Satie-like clarity." A political composer and one of Germany's finest organists, Stabler presents recent tape compositions including *Twilight*, which features the voice of Ronald Reagan. 8 pm, McBean's Theatre, Exploratorium, 3601 Lyon, SF. \$5. 563-4545.

'Fast For A World Harvest': See Mon/18.

FRIDAY

22

The Copasetics: 8 pm, Zellerbach Hall, UC Berkeley, Bancroft near Telegraph, Berk. \$7.50-\$13.50; \$4.50-\$10.50 student. 642-9988. See "Critics' Choice," page 8.

★ **City Switchboard:** Radio station KKCY is sponsoring a new switchboard for community information in the San Francisco Bay Area. City Switchboard is a clearing house for information running the gamut from where to find crisis counseling to who's playing at the local clubs or what transit lines run after midnight. 3 pm-9 pm, KKCY 99-FM, 478-9900. (Mon.-Fri. 3 pm-9 pm.)

'Who Wants to be a Passive White Girl Anyway!': Also known as *Snow White Retold — A journey through darkness and light*, this one-woman video, written and performed by Rhea, portrays a powerful, often humorous search through "one woman's inner darkness. Linda Hammond directs with music by Patty Weinstein. 8:30 pm, Video Free America, 442 Shotwell, SF. \$6.50. 824-0455. (Fri.-Sun. at 8:30 pm. Through Dec. 15th.)

'Five Centuries of Social Dance': See Sun/17.

'US in the Sixties — A Decade of Protest': See Thurs/21.



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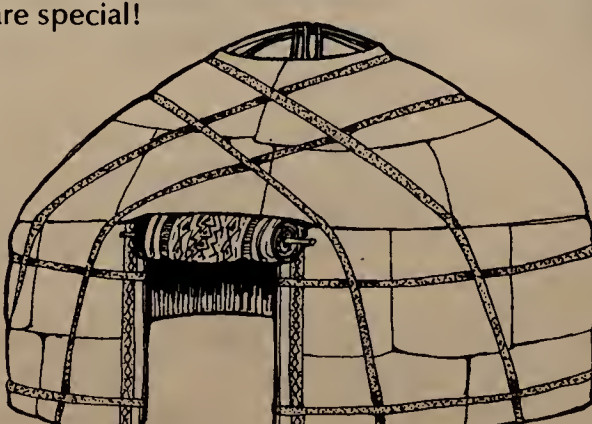
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DANCE

continued from page 11

the shoulders, elbows bent: Parsons seems like a great bird — his back arches and his neck draws in. The dancers are confined within themselves, unable to relate to others.

Watching 'Look'

At first, "Last Look" is difficult to watch. Frequently we shut the door on these apocalyptic works; sometimes because the dance is a monochromatic vision doom, or because it fails to engage us.

But "Last Look" gives us an inch. The women wear brightly colored satin gowns and sparkling jewels; men are garbed in green militaristic jumpsuits. These

costumes say, yes, these people once had lives that were at least something like ours. The signposts of appearance and behavior, although distorted, are clues that help make the dance a success.

Parsons and McCann try to recover in themselves some kind of human behavior in a twisted attempt at sexual communication. The interchange is violent, impersonal and misses all around. Parsons cringes to the side, twisting his head toward McCann while she remains helpless.

Donald York's score evokes a primitive landscape and in places it is reminiscent of the "Rite of Spring." But instead of conjuring up a primal world, one governed by the deep forces of nature, it brings us one gone awry, where the

natural order of things has been broken down by civilization. All is not as it should be in this world. Raegan Wood leads a drunken dance to the accompaniment of what sounds like German cabaret music of the '20s and is thrown repeatedly into the air by a crowd of men. Kenneth Tosti and Sandra Stone flail madly centerstage. It is a wonder Taylor's dancers are physically able to continue the program after this dance.

Before the piece ends, with the dancers returning from whence they came — a big pile on the floor — Parsons once again astonishes us in a final solo, a final look. He is drawn to the mirror, leaping over a supine body near it in a breathtaking arched attitude. In it we sense the desperation of one determined to make it right — the way he wants it. He finally turns away in despair.

Minimal moves

The program ended with the classic "Esplanade." When "Esplanade" was first performed in 1975, the New York dance world was abuzz with the pedestrian movements and barebones choreography of minimalism: the casual runs, the walks, the skips and the informal attitudes that appear in parts of "Esplanade." But it is no impersonal minimalist work. Set to J.S. Bach's *Concerti in E Major and D Minor (Largo and Allegro)*, it is a dance of joy and human relations, a physically daring piece that tests the dancer's stamina and technique. The dancing seems a little less exuberant than when I saw it ten years ago — perhaps this is the effect of time or merely a result of the company's fatigue. Considering the strength required to perform "Last Look," it would not be surprising if it were the latter.

Karla Wolfangle was touching in the enigmatic woman-in-pants part of the second section. This part, originally danced by Bettie de Jong, requires an attitude of worldly wisdom to be effective. Love, family and identity are the themes here, and when Kate Johnson whirls around Wolfangle doing Graham-like back falls faster than I ever thought possible, the questions arise: Is this about the girl in the woman? Is Johnson her child or a part of her mind, her self?

Dance of trust

The last section of "Esplanade" concerns trust and camaraderie. The women fly into the arms of waiting men, dancers throw themselves onto the floor, sliding and smiling. Sandra Stone seems to literally fling herself onto the ground, getting up over and over again, apparently unfazed by it all. The movement flies by and there are exits and entrances galore, sailing dancers and feet that barely seem to touch the ground.

There's an interview with Paul Taylor in Cynthia Lyle's 1977 book, *Dancers on Dancing*. In it he states, "I like the idea of making a dance that could be shown in a hundred years and still be of some value." A century from now, we'll need Taylor's dances more than ever and his ability to translate the important intangibles of our lives into powerful choreography will give his work value as long as we can think and feel.



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COMEDY

A complete guide to comedy performers appearing at local clubs and theaters.

SAN FRANCISCO

BAYBRICK: Fri/15: Sandy Van and Theresa Holcomb at 6 pm. 1190 Folsom. 431-8334.

COBB'S PUB: Fri/15 and Sat/16: Dana Carvey and Phil Van Tees; Tues/19: Mark Pitta. Shows at 9 pm with additional 11 pm show Fri. and Sat. 2069 Chestnut (near Steiner). 563-5157.

HA-HA A GO-GO: Fri/15-Sun/17: Bob Rubin, Al Clethen and Rob Jacobson; Mon/18: Rey Booker and All-Pro Comedy Showcase; Tues/19: Rudy Reber and open mike; Wed/20: Steve Pearl Plays Favorites; Thurs/21: Murphy/St. Paul and Rick and Ruby. Shows at 9 pm with additional 11 pm show Fri. and Sat. 408 Clement. 386-4242.

LIPP'S BAR & GRILL: Fri/15: National Theatre of the Deaf; Sat/16 and Thurs/21: Faultline; Wed/20: Stage Left. 201 9th St. 552-3466.

THE OTHER CAFE: Fri/15 and Sat/16: Warren Thomas with Marty Higgins; Sun/17: Warren Thomas and Michael Meehan; Mon/18: Comedy auditions with Tom Kenny; Tues/19: New material night; Wed/20 and Thurs/21: Michael Pritchard and Lenny Clark with Tom Kenny. Shows at 9 pm with additional 11 pm show Fri. and Sat. Cole and Carl 681-0748.

PUNCH LINE: Fri/15 and Sat/16: Steve Kravitz with Diamond Jubilee and Christopher Titus; Sun/17: Feldo the Clown hosts SF Comedy Showcase; Tues/19: SF Comedy Underground; Wed/20 and Thurs/21: Gary Mule Deer, Jeff Gerbano and Rod Long. Shows at 9 pm with additional 11 pm show Fri. and Sat. 444 Battery (near Washington). 474-3801.

WOLFGANG'S: Fri/15: Garry Shandling presents *Alone In Las Vegas* at 8 and 11 pm. 901 Columbus. 474-2295.

EAST BAY

BEAR'S LAIR: Wed/20: Steve Pearl at 8 pm. Student Union, UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

LARRY BLAKE'S (OAKLAND): Fri/15 and Sat/16: Jim Samuels, Jose Simon and Jebb Fink at 9 pm, 1221 Broadway, Oakl. 839-4163.

TOMMY T'S: Fri/15-Sun/17: Leland Colton Brown, John Donovan and Carol Louise; Tues/19: John Donovan's Comedy Showcase; Wed/20 and Thurs/21: Carrie Snow and Fran Moore. Shows at 9 pm with additional 11 pm show Fri. and Sat. 150 W. Juana, San Leandro. 351-5233.

DANCE

A complete listing of dance performances at local studios and performance spaces.

SAN FRANCISCO

Nancy Karp and Dancers: West Berlin set designer Wolfram Erber has designed the set for *First Light*, a new work choreographed by Nancy Karp with sound score by Bill Fontana and costumes by Sandra Woodhall. Fri/15 and Sat/16 at 8 pm, New Performance Gallery, 3153 17th St. 653-1195.

Dancers' Stage Company: Martine Van Hamel and Kevin McKenzie of American Ballet Theatre are featured in an evening of premieres and new works including the world premiere of Yehuda Maor's *Requiem* with the Pacific Mozart Ensemble. Also on the program is the world premiere of *Tango* by Margo Sappington, a new work by Michael Smuin, the West Coast premiere of *Patterns* by Victoria Morgan and the U.S. premiere of Rudi Van Dantzig's *Night Island*. Fri/15 and Sat/16 at 8:30 pm, Dancers' Stage Studio, 60 Brady. 558-8037.

Priscilla Regalado and Dancers: The company integrates modern dance, jazz, sign language and words with their Latin heritage to present an evening of dance including *Danzon*, based on the court dances of Spain that were taken to Cuba in the 1800s. Fri/15, Sat/16, Fri/22 and Sat/23 at 8:30 pm, Footwork Studio, 3221 22nd St. B24-5944.

Dance Through Time presents *Five Centuries of Social Dance*, a history of flirtation through the ages. Sun/17 at 2 pm, Palace of Legion of Honor, El Camino del Mai and Legion of Honor Dr. 750-3624.

Grupo Flamenco Andaluz: Agustin Rios performs flamenco guitar with his Grupo Flamenco Andaluz in an evening of gypsy flamenco dance. Wed/20 at 8 pm, La Bodega, 1337 Grant. 433-0433.

Nightschool presents a multi-media performance piece by dancers and choreographers Kim Searcy and Peggy Burgess entitled *Lilies of Damal*. Wed/20 at 9 pm, Baybrick Inn, 1190 Folsom. 552-1121.

Maria Cheng: Dancer Cheng performs *Antecedents*, an autobiographical piece of post-modern dance using Chinese and English narrative, martial arts and ancestral storytelling. Wed/20-Sat/23 at 8 pm, Performance Gallery, 3153 17th St. 863-9834.

Cynthia Pepper: Composer Thomas Meshishnek is joined by choreographer Pepper for *The Little Concert* of modern dance and works for clarinet, bassoon, electric guitar, voice and electronic tapes. Wed/20 and Thurs/21 at 8:30 pm, The Lab, 1805 Divisadero. 346-4063.

EAST BAY

Berkeley Conservatory Ballet: The ballet performs the *Nutcracker*. Fri/15 at 2 pm, Zellerbach Hall, UC Berkeley, Telegraph near Bancroft, Berk. 642-9988.

'East Bay Dance Series': Helen Dannenberg presents an evening of comic dance exploring the elements of everyday life in the closing performance of the series. Fri/15 at 8 pm, Laney College Theatre, 900 Fallon, Oakl. 464-3544.

Dakland Ballet: The company premieres Charles Weidman's *Lynchtown*. Also featured are *At a Time When*, *Synergies*, *Bohemia* and *Selections from the Seasons*. Fri/15 and Sat/16 at 8 pm and Sun/17 at 2 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

Performance Alliance: Performance Alliance hosts a benefit, entitled *Dance Your Decades Off*, for all dance fans to come and dance to music of the Fifties to the Eighties. Sat/16 at 9 pm, 8th Street Studio, 2525 8th St., Berk. 540-0671.

'Choreographers' Performance': Performance Alliance presents a series of eight dance performances by local choreographers. This evening's program, the last in the series, is hosted by Anne Bluethenthal and features Sarah Berges, Ruth Bolchan, Lorin Chambers, Kate Jones, Laura Lipman Clark and John McConville. Sun/17 at 8 pm, 8th St. Studio, 2525 8th St., Berk. 398-6700.

MOVIES

Listings for all Hollywood extravaganzas, art films, political documentaries and classic revivals in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles.

Bargain Matinees

FIRST RUN

AFTER HOURS. Martin Scorsese's black comedy unveils a nightmarishly unreal night in the life of lonely word processor Griffin Dunne. A chance meeting with Rosanna Arquette and a visit to her SoHo loft start him off on one bizarre misadventure after another. The pace, which is so manic not even the movie can keep up, does in Dunne, the movie and us. **SAN FRANCISCO:** Coronet (3575 Geary at Arguello. 752-4400): daily at 1:30, 3:45, 6, 8 and 10. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): call theater for times.

AGNES OF GOD. From start to finish, Meg Tilly's a stand-out as an almost simple-minded innocent of a novice nun whose baby is found strangled to death in Mother Superior Anne Bancroft's convent. Bancroft's fiercely and fancifully protective, but psychiatrist Jane Fonda wants facts, and the two women do verbal battle in a movie not nearly as scintillating as Tilly. **SAN FRANCISCO:** Cinema 21 (2141 Chestnut at Steiner. 921-1234): daily at 1:20, 3:30, 5:40, 8 and 10:10. **EAST BAY:** Oaks (1875 Solano, Berk. 526-1836): daily at 7 and 9:15 with Sat., and Sun. matinees at 1:25 and 4:50. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7 and 9 with Sat. and Sun. matinees at 1, 3 and 5.

AH YING. In a distant departure from the typical money-motivated Hong Kong movie, this one features young Ah Ying's struggle to escape the cramped squalor and tedium of her life, and what happens when she achieves that goal via an acting class. Though not without flaws, it's still a milestone in Cantonese filmmaking. **SAN FRANCISCO:** Lumiere (1572 California at Polk. 885-3200): daily at 7 and 9:15 with Wed., Sat. and Sun. matinees at 2:15 and 4:45. **EAST BAY:** Northside (1828 Euclid, Berk. 841-6000): daily at 7 and 9:30 with Sat. and Sun. matinees at 2 and 4:30. **Act** (212B Center and Shattuck, Berk. 548-7200): call theater for times.

BACK TO THE FUTURE. **SAN FRANCISCO:** Regency I (1320 Sutter at Van Ness. 673-7141): daily at 12:45, 3:10, 5:30, 8:05 and 10:30. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602): daily at 12:30, 2:45, 5, 7:15 and 9:30. **Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 6:05 and 10 with Sat. and Sun. matinee at 2:05.

BRING ON THE NIGHT. **SAN FRANCISCO:** Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 10:15 am, 12:10, 2:10, 6:15, 8:35 and 10:35 with additional matinee Sat. and Sun. at 4:10. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602): daily at 1:15, 3:15, 5:15, 7:15 and 9:15.

CEASE FIRE. Shallow, carelessly made look at the emotional problems many Vietnam vets are still undergoing. Don Johnson does his creditable best, but can't overcome a movie that raises questions that are never answered, a totally artificial look and feeling, and a wife, Lisa Blount, who's from the Morgan Fairchild school of acting. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave. 752-5100): daily at 2:45, 6:45 and 10:40.

THE COCA COLA KID. Coca Cola sends whiz-kid salesman Eric Roberts to a remote spot in Australia that doesn't sell their product. There he comes up against legendary rival-who-believes-in-old-fashioned-values Bill Kerr, and the battle involves romantic interest Greta Scacchi and more off-the-wallness than the movie can stand. Roberts is first-rate, but can't singlehandedly unscramble all the confusion. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 8:30 with Sat. and Sun. matinee at 4:40.

CDCDDN. Wonderfully heart-warming, down-to-earth coming together of friendly extraterrestrials and elderly humans in which Don Ameche, Hume Cronyn, Jessica Tandy and Willford Brimley find the fountain of youth in a movie you'll get so wrapped up in, you'll hate to see it end. **SAN FRANCISCO:** Balboa (38th Ave. and Balboa. 221-8185): daily at noon, 4 and 8.

COLDNELL REDL. Detailed story set during the waning days of the Austro-Hungarian empire in which a poor boy is sent to military school. Gratitude makes him fanatically devoted to the fading monarchy for whom he changes his whole personality and becomes the person he wants to be, but pays a stiff price. The film is over-long, but Klaus Maria Brandauer is extraordinary as the outsider destroyed by a dying, duplicitous world. **SAN FRANCISCO:** Gateway (Jackson at Battery. 421-3353): daily at 6:20 and 9:15 with Sat. and Sun. matinees at 1 and 3:45.

COMMANDD. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave. 752-5100): daily at 12:15, 2:15, 4:15, 6:15, 8:15 and 10:15. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4. **UA** (2274 Shattuck, Berk. 843-1487): daily except Sat. at 12:40, 2:40, 4:40, 6:40, 8:40 and 10:40. Sat. at 12:40, 2:40, 4:40, 6:40 and 10:40.

CDMPROMISING POSITIONS. Enormously entertaining comic whodunit about an over-ambitious dentist who's murdered by one of his willingly participating patients. Erstwhile reporter Susan Sarandon, now married to humorless Ed Herrmann, does some investigating on her own that gets her involved with gumshoe Raoul Julia in more ways than one, all of it even further enlivened by Judith Ivey's hilarious lines. **SAN FRANCISCO:** Balboa (38th Ave. and Balboa. 221-8185): daily at 12:30, 4:30 and 8:30.

DANCE WITH A STRANGER. True 1950s story of Ruth Ellis, who murdered lover David Blakely and became the last woman to be executed in England. Miranda Richardson, as Ellis, more than does her justice, but despite other good performances by Ian Holm as her devoted friend and Rupert Everett as Blakely, we never witness the passion that brought about such a crime. Worth seeing for Richardson's performance, however. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 8:15 with Sat. and Sun. matinee at 4:25.

DEATH WISH III. **SAN FRANCISCO:** Empire (85 West Portal at Vicente. 661-5110): Fri.-Mon. at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4. Tues.-Thurs. at 7 and 9. **EAST BAY:** Century (8201 Daport, Oakl. 562-9990): Fri.-Mon. at 5:35, 7:40 and 9:45 with Sat. and Sun. matinees at 1:35 and 3:35. Tues.-Thurs. at 7:10 and 9:10. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): call for times.

DIM SUM. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6:15, 8:15 and 10:15 with Sat. and Sun. matinees at 2:15 and 4:15.

EMERALD FOREST. Movie purports to be about the effect of modern man's concrete-type civilization on Stone Age Indians in the Amazon jungle. Though the film's full of fascinating tribal rites and beautiful scenery, Bothe Powers as an engineer and Charley Boorman as his young son captured by the Indians and not seen again for ten years give poor performances, there's no real emotion, and the theme is far too often an excuse for violence. **SAN FRANCISCO:** Balboa (38th Ave. and Balboa. 221-8185): daily at 2:20, 6:20 and 10:15.

E.T. **SAN FRANCISCO:** Stonestown (19th Ave. and Winston. 221-8181): daily at 5:45 and 9:40 with Fri. and Mon.-Thurs. matinee at 1:45.

THE 400 BLDWS. Newly restored 35mm Scope print of Francois Truffaut's 1959 first feature film, in which 13-year-old Jean-Pierre Leaud is faultless as the lonely, unloved young adolescent who ends up in reform school, more from lack of understanding than anything else. A little classic. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6:30 and 10:30 with Sat. and Sun. matinee at 2:30.

THE GODS MUST BE CRAZY. South African director Jamie Uys' indelible film shows what happens when totally uncivilized Bushman Xi finds a Coke bottle, thinks it's a god and tries to give it back when it turns out to be evil. A mélange of satire, irony, wit and slapstick that only occasionally lapses into boredom. **SAN FRANCISCO:** Vogue (Sacramento and Presidio. 221-8181): daily at 1:30, 3:45, 6, 8:15 and 10:25. **EAST BAY:** UA (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:45, 6, 8:10 and 10:20.

HERE COME THE LITTLES. **SAN FRANCISCO:** Stonestown (19th Ave. and Winston. 221-8181): Sat. and Sun. only at 12:30, 2:20 and 4:10. **EAST BAY:** Rockridge Showcase (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5 with Sat. and Sun. matinees at 1 and 3.

INSIGNIFICANCE. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 6:25 and 10:15 with Sat. and Sun. matinees at 2:35 and 6:25.

JAGGED EDGE. Jeff Bridges' wealthy wife is horribly done to death, and since he has no money he's the prime suspect. Dnetime lawyer Glenn Close comes out of retirement to take on his case against not-only-concerned-with-justice OA Peter Coyote, and the thrills and chills will keep you glued to the screen every second. **SAN FRANCISCO:** Northpoint (Powell at Bay. 989-6060): daily at 1, 3:15, 5:30, 7:45 and 10. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): Call theater for times. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:30, 5:40, 7:50 and 10:05.

JAMES JOYCE'S WOMEN. A literary and dramatic treat set in sumptuous surroundings, with multi-talented star Finola Flanagan playing three real and three fictional characters in Joyce's life and, as his wife, revealing their life together and apart. An unforgettable acting tour de force. **SAN**

continued next page

Playbill, the Bay Guardian's weekly entertainment directory, provides a complete rundown of each week's comedy, dance, movie and theatrical performance offerings in the central Bay Area, plus our critics picks of the week's more interesting live music. For your performance or event to be included in these listings, we must receive complete written information by 1 pm on the Wednesday preceding publication. There are no exceptions to this deadline. We welcome photographs, but we cannot be responsible for their return. Send information to Playbill, SF Bay Guardian, 2700 19th St., SF 94110.

These listings are compiled by Molly Dwyer. Movie commentaries are provided by Zena Jones and music commentaries by Sean Elder and Derk Richardson.

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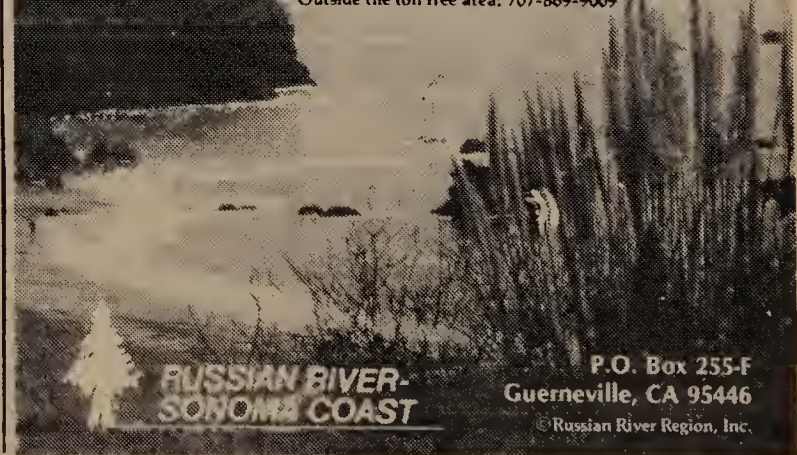


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continued from previous page

FRANCISCO: Mercury (2240 Union at Steiner, 563-7300): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

JOSHUA THEN AND NOW. Obnoxious as a boy and still obnoxious now James Woods, a Jew, marnes married gentle Gabrielle Lazure with nary a divorce in sight, and though the supposed comedy spans four decades no one ages, and Woods can't do comedy. Only Alan Arkin is a gem as Woods' in-and-out-of-jail father who uproariously Bible-teaches his son about sex, history and education. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 5:30, 7:45 and 10:15 with Sat. and Sun. matinees at 1 and 3:15.

THE JOURNEY OF NATTY GANN. True story of 14-year-old Meredith Salenger's cross-country search for father Ray Wise, who has left Depression-era Chicago for work in Seattle. The odds are unbelievable and the pathos does go on a bit, but the scenery's gorgeous and Salenger a budding beauty with boundless talent who's a delight to watch. **SAN FRANCISCO: Stonestown** (19th Ave. and Winston, 221-8181): daily at 7:50 with Fri. and Mon.-Thurs. matinee at 3:50.

JULES AND JIM. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 8:30 with Sat. and Sun. matinee at 4:25.

KISS OF THE SPIER WOMAN. Set in a South American jail cell, the movie brings homosexual William Hurt together with entirely disparate political fanatic Raul Julia. To make their existence bearable, the romantic Hurt tells the realist Julia melodramatic '40s movie plots, and before film's end a slow and subtle exchange has been made. It's Julia's best film to date, and Hurt's mesmerizing. **SAN FRANCISCO: Clay** (2261 Fillmore at Clay, 346-1123): daily at 2, 4:30, 7 and 9:30. **EAST BAY: Elmwood** (College and Ashby, Berk. 848-0931): daily at 7:30 and 9:45 with Sat.-Mon. and Wed. matinees at 12:15 and 2:30.

KRUSH GROOVE. **SAN FRANCISCO: Stonestown** (19th Ave. and Winston, 221-8181): Fri. at 1:45, 4:50, 6:15, 8:30 and 10:30; Sat.-Thurs. at 6:15, 8:30 and 10:30. **Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 10:15 am, 12:15, 2:15, 6:15, 8:15 and 10:15 with additional Sat. and Sun. matinee at 4:15. **EAST BAY: Century** (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:30, 7:30 and 9:30 with Sat. and Sun. matinees at 1:30 and 3:30; Tues.-Thurs. at 7 and 9; **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:30, 2:30, 4:30, 6:30, 8:30 and 10:30. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 6, 8 and 10 with Sat. and Sun. matinees at noon, 2 and 4.

LA CHEVRE. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200): daily at 7:30 and 9:30 with Sat., Sun. and Wed. matinees at 1:30, 3:30 and 5:30. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): call theater for times.

LOUIE BLUIE. **EAST BAY: Northside** (1828 Euclid, Berk. 841-6000): daily at 6:45, 8:30 and 10:15 with Sat. and Sun. matinees at 1:30, 3:15 and 5.

MACARONI. Marvelously acted story of what happens when up-tight, materialistic aerospace executive Jack Lemmon returns to Naples on business 40 years after he dated Marcello Mastroianni's sister during WWII and the two men meet. The slight film is funny, moving and flawed by turns, but the performances are wonderful. **SAN FRANCISCO: Regency III** (420 Mason at Geary, 781-1541): daily at 1:30, 3:35, 5:40, 7:45 and 9:50.

MAXIE. Set-in-San-Francisco story of a long-dead silent movie actress, killed on her way to Hollywood and stardom, whom Mandy Patinkin inadvertently brings back to life. She decides to inhabit Patinkin's wife's body, with some wild results since the two women are totally opposite. Glenn Close plays both parts, but it's all much too cute and everyone tries much too hard to fit in to work. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185): call theater for times.

MISHIMA. As long as Ken Ogata's on screen as Mishima, one gets some idea of Japan's controversial homosexual writer's character, but he's used mainly to preface the film's four parts, three of which deal with Mishima's books via stylized sets that cast little light on the bizarre man and events that led to his suicide by dismemberment or involve us enough to care. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200): daily at 7 and 9:30 with Sat., Sun. and Wed. matinees at 2 and 4:30. **EAST BAY: Act** (2128 Center at Shattuck, Berk. 548-7200): daily at 12:30, 2:40, 4:50, 7:10 and 9:30.

MORONS FROM OUTER SPACE. Not only are the morons from outer space, they're also on the planet earth, in front of the camera, behind the camera and writing the script. A moronic British movie for morons only. **SAN FRANCISCO: Ghirardelli** (Beach at Oak, 775-7547): daily at 6, 8 and 10 with Sat.-Mon. and Wed. matinees at 2 and 4.

MY OTHER HUSBAND. This is a sort of situation comedy in which Mou-Miou lives and works in Paris with husband Roger Hanin and their 10-year-old son, then for four days of each week works a second job in Normandy and goes home to Eddy Mitchell and their two children. Many of the moments are delightful and Mou-Miou enchanting, but the denouement turns serious, slows down the action and makes the movie much too long. **SAN FRANCISCO: Cannery** (2801 Leavenworth at Beach, 441-6800): daily at 7 and 9:15 with Sat. and Sun. matinees at 2 and 4:30. **Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038): call theater for times.

ONCE BITTEN. **SAN FRANCISCO: Alhambra** (Polk and Green, 775-5656): daily at 12:30, 2:25, 4:20, 6:15, 8:10 and 10:05. **Alexandria** (5400 Geary at 18th Ave., 752-5100): daily at 6, 8 and 10 with Fri. matinees at noon, 2 and 4. **EAST BAY: California** (Kittredge at Shattuck, Berk. 848-0602): daily at 7 and 9 with Sat. and Sun. matinees at 1, 3 and 5. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 7:15 and 9:15.

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PERIL. Christophe Malavoy is hired by wealthy industrialist Michel Piccoli and his highly seductive wife Nicole Garcia to teach their beautiful teenage daughter the guitar. Garcia quickly seduces Malavoy as there's one strange happening after another involving assassination, jealousy and espionage, but one waits in vain for a unifying theme to emerge. Eventually, what was well set up is dissipated for lack of local point. **SAN FRANCISCO: Four Star** (2200 Clement at 23rd Ave., 752-2650): daily at 6, 8 and 10 with Sat., Sun. and Wed. matinees at 2 and 4. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

PLENTY. **SAN FRANCISCO: Metro** (Union and Webster, 221-8181): daily at 12:45, 3:15, 5:45, 8:15 and 10:40. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): call theater for times.

THE QUIET EARTH. **SAN FRANCISCO: Bridge** (3010 Geary at Blake, 751-3212): daily at 6, 8 and 10 with Fri.-Sun. and Wed. matinees at 2 and 4.

RAINBOW BRIDE. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave., 752-5100): Sat.-Thurs. at 12:30, 2:20 and 4:10; **Stonestown** (19th Ave. and Winston, 221-8181): Sat.-Thurs. at 12:45, 2:30 and 4:20. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): Sat.-Thurs. at noon, 1:45 and 3:30.

RE-ANIMATOR. **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 6:45 and 10:15 with Sat. and Sun. matinee at 3:15.

REMO WILLIAMS — THE ADVENTURE BEGINS. Entertaining first-in-a-trilogy film about N.Y. cop Fred Ward, who's recruited by Willford Brimley and J.A. Preston to root out criminals in government who loot the law. Ward must learn to make his mind and body his only weapons, and scene-stealer Joel Grey shows him how. Somewhat slowly paced but promising portent of things to come. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave., 752-5100): daily at 12:30, 4:30 and 8:30.

SILVER BULLET. Disappointing and surprisingly short on special effects, the movie's supposed to be about a werewolf who's dismembering the inhabitants of a small town. Overall, the monster's not much more frightening than Smokey the Bear on a bad day, main figure Gary Busey's a drunken slob, the movie gives away too much too soon, but the way it's all done, who cares? **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 8:25 with Sat. and Sun. matinees at 1:25 and 4:55.

SWEET DREAMS. Jessica Lange's extraordinary as legendary country singer Patsy Cline, followed closely by second husband Ed Harris and mother Ann Wedgeworth, but the movie concentrates so much on Cline's singing that the story of their lives is barely touched upon. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 11 am, 1:20, 6:10, 8:40 and 10:55 with additional Sat.-Mon. matinee at 4:10. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): Fri. at 1, 3:15, 5:30, 7:45 and 9:55; Sat.-Thurs. at 5:30, 7:40 and 9:50.

TARGET. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 11:30, 1:45, 7:30 and 10 with additional show Sat. and Sun. at 4:45. **EAST BAY: Albany** (1115 Solano, Albany 524-6556): daily at 7 and 9:15 with Sat. and Sun. matinee at 2 and 4:30. **Grand Lake** (3200 Grand, Oakl. 452-3556): call theater for times.

TEEN WOLF. Average teen Michael J. Fox inherits father James Hampton's werewolf tendencies, and with them, powers that take his basketball team from cellar to Championship status. Alas, he looks more like a reject from the Planet of the Apes, and even the pounding score can't make up for the lack of talent, dialogue and credibility. **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 8:15 with Sat. and Sun. matinees at 12:15 and 4:15.

THAT WAS THEN, THIS IS NOW. **SAN FRANCISCO: Regency II** (1268 Sutter at Van Ness, 776-5505): daily at 2, 4:05, 6:10, 8:15 and 10:20. **EAST BAY: Oaks** (1875 Solano, Berk. 526-1836): daily at 7:30 and 9:40 with Sat.-Mon. matinees at 1:10, 3:15 and 5:20. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5, 7:45 and 10 with Sat. and Sun. matinees at 1 and 3:15.

TO LIVE AND DIE IN L.A. **SAN FRANCISCO: Royal** (1529 Polk at California, 474-2131): daily at 1, 3:20, 5:40, 8:10 and 10:30. **Empire** (85 West Portal at Vicente, 661-5110): Fri.-Mon. at 5:30, 7:50 and 10:15 with Sat.-Mon. matinees at 1 and 3:20; Tues.-Thurs. at 7:05 and 9:10. **EAST BAY: Albany** (1115 Solano, Albany 524-6556): daily at 1:45, 4:15, 6:45 and 9:15. **Century** (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:40, 8:10 and 10:20 with Sat.-Mon. matinees at 1 and 3:20; Tues.-Thurs. at 7:05 and 9:25. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5, 7:30 and 10 with Sat. and Sun. matinees at noon and 2:30.

TRANSYLVANIA 6-0000. **SAN FRANCISCO: Empire** (85 West Portal at Vicente, 661-5110): call for times. **Alhambra** (Polk and Green, 775-5656): daily at 2, 4, 6:10, 8:10 and 10:10. **Coliseum** (9th Ave. at Clement, 221-8181): daily at 1:45, 4, 6, 8:10 and 10:10. **EAST BAY: Century** (8201 Oakport, Oakl. 562-9990): Fri.-Mon. at 5:50, 7:50 and 9:55 with Sat.-Mon. matinees at 1:50 and 3:50; Tues.-Thurs. at 7:15 and 9:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at noon, 2, 4, 6, 8:15 and 10:15. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 5, 7:15 and 9:30 with Sat. and Sun. matinees at 1 and 3.

WETHERBY. Intensely over-fragmented look at the well-bred British, who never question a total stranger's appearance at teacher Vanessa Redgrave's very civilized little dinner till he turns up again at her house the next day and blows his brains out. The film cuts back and forth between everyone involved, so much so the intellectual effort wears one out, but Ian Holm and Judi Dench are outstanding, with Redgrave even more so. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 5:30, 7:30 and 9:30 with Sat. and Sun. matinees at 1:30 and 3:30. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6:20 and 10:10 with Sat. and Sun. matinee at 2:30.

REPERTORY THEATERS

SAN FRANCISCO

CASTRO: Fri/15: **SHOW PEOPLE** at 8:45 plus **HOLLYWOOD REVUE OF 1929** at 6:30 and 10:15; Sat/16: **WHAT EVER HAPPENED TO BABY JANE** at 2:45 and 8 plus **MOONIE DEAREST** at 5:30 and 10:30; Sun/17: **A STAR IS BORN** at 2:30 and 8:30 plus **INSIDE DAISY CLOVER** at 6; Mon/18: **SULLIVAN'S TRAVELS** at 8:15 plus **NEVER GIVE A SUCKER AN EVEN BREAK** at 7 and 10:15; Tues/19: **THE STUNT MAN** at 9:15 plus **SILENT MOVIE** at 7:30; Wed/20: **THE OAT OF THE LOCUST** at 4:15 and 9:15 plus **INSERTS** at 2 and 7; Thurs/21: B/A at 9:15 plus **STARDUST MEMORIES** at 7:30. 629 Castro (at Market), 621-6120.

KOKUSAI: Thurs/21: **NEW FILMS 'BS** at 7:30 and 9:30, sponsored by Cinematheque and the No Nothing Cinema 1700 Post, 563-1401.

NOE VALLEY: Fri/15: **THE THIRD MAN** at 8 pm, 1021 Sanchez, 929-0382.

PARKSIDE: Fri/15: **COMPROMISING POSITIONS** at 8:50 and **BEVERLY HILLS COP** at 6:50 and 10:40, Sat/16: **COM-**

PROMISING POSITIONS at 4:50 and 8:40 plus **FLECHT** at 3, 6:45 and 10:30; Sun/17: **COMPROMISING POSITIONS** at 4:15 and 8 plus **HAROLD AND MAUDE** at 2:30, 6:10 and 9:50; Mon/18: Wed/20: **COMPROMISING POSITIONS** at 8:45 plus **HAROLD AND MAUDE** at 7; Thurs/21: **AMADEUS** at 7:30 Taraval at 19th Ave, 661-1940.

RED VICTORIAN: Fri/15 and Sat/16: **GHOSTBUSTERS** at 2:15, 7:20 and 9:30; Sun/17 and Mon/18: **CRY THE BELOVED COUNTRY** at 2:15, 7:15 and 9:25; Tues/19 and Wed/20: **WHERE'S POPPA?** at 2:15, 7:30 and 9:20; Thurs/21: **THE BLUES ACCORDING TO LIGHTNIN'** HOPKINS plus **ALWAYS FOR PLEASURE** and **CIGARETTE BLUES** at 2:15, 7:15 and 9:15, 1659 Haight, 863-3994.

ROXIE: Fri/15: **BLACK ORPHEUS** at 8 plus **SHADOWS OF OUR FORGOTTEN ANCESTORS** at 6 and 10; Sat/16: **RULES OF THE GAME** at 3:40 and 8 plus **GRAND ILLUSION** at 5:45 and 10; Sun/17: **METROPOLIS** at 4 and 8 plus **POTEMKIN** at 6:15 and 10 and **UN CHIEN ANDALOU** at 3:30 and 7:30; Mon/18: **ASHES AND DIAMONDS** at 8 plus **KANAL** at 6:15 and 10; Tues/19: **LA RONDE** at 7 plus **THE INVITATION** at 8 and 10; Wed/20: **BALLAD OF NARAYAMA** at 9:15 plus **SANDAKAN** at 7; Thurs/21: **THE '60s — A DECADE OF PROTEST**: call for time and schedule, 3117 16th St., 621-2227.

STRAND: Fri/15: **THE LONG LONG TRAILER** at 1:40, 5:20 and 9 plus **THE GIRL CAN'T HELP IT** at noon, 3:35 and 7:10; Sat/16: **COMPROMISING POSITIONS** at 1:30, 4:50 and 8:15 plus **THE PURPLE ROSE OF CAIRO** at noon, 3:20, 6:40 and 10; Sun/17: **THE BREAKFAST CLUB** at 2 and 7:55 plus **PURPLE RAIN** at 3:50 and 9:45 and **QUADROPHENIA** at noon and 6; Mon/18: **SCOUNDRELS** plus **NOON NIGHTS** continuous from noon; Tues/19: **MAXIE** at 1:50, 5:25 and 9:05 plus **GARBO TALKS** at noon, 3:35 and 7:15; Wed/20: **2001 A SPACE ODYSSEY** at noon, 4:30 and 9 plus **THE ADVENTURES OF BUCKAROO BANZAI** at 2:35 and 7:05; Thurs/21: **INSIGNIFICANCE** at 2, 5:50 and 9:40 plus **CREATOR** at noon, 3:50 and 7:40, 1127 Market at 7th St., 621-2227.

WORLD: Fri/15-Tues/19: **SONS AND FATHERS PLUS AH YIN; Wed/20 and Thurs/21: OPIUM WAR** plus **WELLS UP IN MY HEART**. Call theater for times, 644 Broadway, 391-1393.

YORK: Fri/15-Tues/19: **LETTERS FROM MARUSIA** at 7 and 9, 2789 24th St., 282-0316.

EAST BAY

PACIFIC FILM ARCHIVE: Fri/15: **MAYA MIRIGA** at 7 plus **NEERABA JHADA** at 9:15; Sat/16: **PHAT CHAND** at 1:30 and 3:30 plus **ARTH** at 7:30; Sun/17: **MAHTMA — THE LIFE OF GANDHI 1869-1948** at 2 (at Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk.); Mon/18: **CHRONICLE OF A SUMMER** at 5:30 plus **SHREE 420** at 7:30; Tues/19: **STANDARD GAUGE AND OTHER FILMS** at 7:30 plus **ARSENAL** at 9:25; Wed/20: **SINGIN' IN THE RAIN** at 5:30 and 9:35 plus **THE BANDWAGON** at 7:30; Thurs/21: **SHREE 420** at 7:30, 2625 Durant, Berk. 642-1412.

SUPERB PRODUCTIONS: Fri/15: **GHOSTBUSTERS** at 7 and 9, Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

TELEGRAPH REPERTORY: CINEMA I: Fri/15-Wed/20: **MUDDY RIVER** at 7:15 plus **KAGAMUSHA** at 8:45; Thurs/21: **SMITHERS** at 7:15 plus **LIQIDU SKY** at 9; CINEMA II: Fri/15-Wed/20: **SEVEN BEAUTIES** at 7:15 plus **SWEPT AWAY** at 9:30; Thurs/21: **SPELLBOUND** at 7 plus **NOTORIOUS** at 9:10, 2519 Telegraph, Berk. 548-2519.

U.C.: Fri/15: **THE EMERALD FOREST** at 5 and 9:45 plus **EX-CALIBUR** at 7:10 and 11:55; Sat/16: **GREMLINS** at 1:05, 5:20 and 9:35 plus **GHOSTBUSTERS** at 3:15 and 7:30 and **ROCKY HORROR PICTURE SHOW** at midnight. Call for additional listings, 2036 University, Berk. 843-6267.

MUSIC ROCK ETC.

Bay Guardian music critics offer a selective guide to this week's shows in rock, reggae, folk, R&B, blues

▼ MUSIC ▼

blues club, 10 pm. Eli's Mile High Club, 3629 Grove, Oakl. 655-6661. (Also Sat/16.)

U and I Band: Featuring guitarist/vocalist Jim Kwekin, who bent the Sixties folk revival with raucous, slaphappy acoustic stylizations of blues, folk and jazz, the U and I Band recreates the upbeat jug band music that dissipated before you could say "here-come-the-70s." 8 and 10 pm, Freight & Salvage, 1827 San Pablo, Berk. 548-1761.

SATURDAY/16

San Francisco

Barry Melton and John Cipollina: Two Dinosaur guitarists, Melton of the Fish and Cipollina from Quicksilver, update their hippie rock and roll with current material and the enthusiasm of two "old guys" who still love to boogie. 9:30 pm, The Saloon, 1232 Grant, 989-7666

Danny Kalb with Richard Saunders: A founding member and guitarist of New York's legendary Blues Project in the 1960s, Kalb has continued his jazz/blues/rock guitar investigations into the '80s and is joined by the line Bay Area bassist Richard Saunders. 8:15 pm, Noe Valley Ministry, 1021 Sanchez, 282-2317.

East Bay

Zulu Spear: Accompanied by members of the U-Zulu Dance Company who hail from South Africa, this group plays Mbaganga pop music. Ashkenaz, 1317 San Pablo, Berk. 525-5054 9:30 pm.

Marty Balin Band: His aching, romantic vocals were part of the trademark sound of Jefferson Airplane and, for a time, the Starship — with a couple of solo projects to his credit, Balin pops in and out of action, favoring the tender, love ballad side of rock. 9:30 pm, Town House, 5862 Doyle, Emeryville. 652-5336.

Paris Slin Blues Band: Transplanted to the Bay Area from his native France, guitarist Frank Goldwasser (aka Paris Slin) has been able to translate his love of American blues into steady gigs, fronting his own group, which serves as the weekend house band at Eli's Mile High Club, and supporting many of the blues greats whom he idolized when he copied guitar licks off the records he treasured in Paris. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0686.

Ron Thompson and the Resistors: Guitarist Thompson and combo play sizzling R&B and rockabilly, he's best known for his slide guitar work. 9:45 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

Alex Chilton: The former boy wonder lead singer of Sixties Memphis white soulsters, the Box Tops ("The Letter," "Cry Like a Baby," "Sweet Cream Ladies"), singer/guitarist Chilton has just released a wonderful comeback album, *Feudalist Taris*, combining a jangly Southern rock with his favorite R&B inspirations. 9 pm, Berkeley Square, 1333 University, Berk. 849-3374.

SUNDAY/17

San Francisco

Prince Joni and the World Beat Jam: Before it was known as World Beat and all the rage in Bay Area clubs, Joni Hastrup was blending his West African roots with pop, rock and jazz for infectious, multi-dimensional dance music. 8:15 pm, The Stone, 412 Broadway. 391-8282.

Everything But the Girl and Jane Siberry: A London-based duo combining the smoky, new wave soul voice of Tracey Thorn with the everywhere-at-once guitars and keyboards of Ben Watt, Everything But the Girl is a pleasantly thoughtful diversion from Brit dance pop, more interesting is Jane Siberry, the Canadian singer-songwriter whose LP *No Borders Here* crosses the boundaries between Joni Mitchell folk and Laurie Anderson art pop. 8 pm, Wolfgang's, 901 Columbus. 441-4333.

East Bay

Sonny Rhodes and His Texas Twisters: Texas-born guitarist/singer Sonny Rhodes, a Californian since the mid-'60s, plays blues guitar in the style of T-Bone Walker and Jr. Parker. 9 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661. (Also Wed/20.)

MONDAY/18

San Francisco

Leon Russell: Long one of pop music's most idiosyncratic characters, Russell has had a hand in countless projects as a supersession keyboardist, guitarist and arranger — from Phil Spector recordings through Joe Cocker and Willie Nelson — and although he scored a few chart hits ("Tight Rope" and the George Benson version of his "This Masquerade"), Russell has returned to his Southwestern roots, playing mostly country and bluegrass. 8:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750

TUESDAY/19

San Francisco

Stu Blank, Barry Melton, John Cipollina and Ron Thompson: An all-semi-star line-up of Bay Area rock and blues stalwarts, including surviving Fish and Quicksilver guitarists and the slide-guitar burner Thompson of the Resistors, jams on fundamental R&B rhythms. 9 pm, Full Moon Saloon, 1725 Haight. 568-6190

Cris Williamson & Tret Fure: Two of the most talented artists associated with women's music combine their talents, supported by bassist Carrie Barton and drummer Jeanette Wraite; Williamson, whose most recent albums are *Prairie Fire* and *Snow Angel*, is a gifted singer/songwriter with obvious roots in the big sky country of the Rockies, and Fure, an exceptional guitarist, has revealed an expansive musical scope, from rock and pop to reggae and folk, on her LP, *Terminal Hold*. 8 pm, Great American Music Hall, 859 O'Farrell. 885-0750 (Also Weds/20.)

East Bay

Dave Van Ronk: Brooklyn-born Van Ronk, with an early background in jazz and jugband music, was one of the original urban folk revivalists of the late 1950s; his warm, woolly voice and acoustic guitar picking, widely heard on the still-played "Cocaine Blues," are among the friendliest and most distinctive sounds of the folk movement. 8 pm, Julia Morgan Theatre, 2640 College, Berk. 548-7234 (Also Wed/21 at 9 pm, Last Day Saloon, 406 Clement. 387-6343.)

WEDNESDAY/20

East Bay

Tex and the Horseheads: Fronted by punkish vampiress Texacala Jones, L.A.'s Tex and the Horseheads, whose *Life's So Cool* was just released on Enigma Records, play an explosive though not always high speed version of the countrified hard core/metal sound that is all the rage in garages everywhere. 9 pm, Berkeley Square, 1333 University, Berk. 849-3374

THURSDAY/21

San Francisco

Bonnie Hayes: The popular rock singer and band leader gets up close and personal in a solo gig, accompanying herself on piano. 7 pm, Baybrick, 1190 Folsom. 431-8334

Nick Lowe & His Cowboy Outfit: Lowe's "pure pop," synthesizing traditions from Fifties rock'n'roll through Motown and new wave, is one of the sweetest confections of contemporary rock, his newest LP, *The Rose of England* is a delight and his band, featuring former Ace/Squeeze keyboardist Paul Carrack, guitarist Martin Belmont and drummer Bobby Irwin, is almost enough to let you forget Lowe's classic Rockpile collaborations with Dave Edmunds. 8 pm, Wolfgang's, 901 Columbus. 441-4333

Crawl Away Machine and Fade to Black: A hard-edged guitar-based quintet, playing danceable rhythms laced with synthesizers, SF's Crawl Away Machine, with a recent EP on CD Records, wraps Jaime Vande's lead vocals with pulsating dreamscapes, Fade to Black, a doomy quartet with lots of eerie keyboards on their CD EP *Corridors of Gender*, opens 9 pm, Major Ponds, 1015 Folsom. 626-2899.

The Rat Band: Led by guitarist Tim Kalthatsu, Larry Blake's house band plays high-energy rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0686.

Zasu Pitts Memorial Orchestra: This large (15 piece) and fun-loving assemblage of musicians, vocalists and dancers energetically revives the classic '60s soul sounds of Motown, Stax/Volt and Atlantic; the group's first LP, *Great Hits Vol. 1* +, was recently released on Oakland's Sithering Disc Records. 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054

JAZZ

A selective guide to live jazz at local clubs and theaters.

FRIDAY/15

San Francisco

Jules Broussard: One of the Bay Area's most versatile jazzmen, Broussard blows the sounds of bebop and blues from his saxophones. 9 pm, Roland's, 3309 Fillmore. 921-7774. (Also Wed/20 and Thurs/21.)

Cookie Wong: Cookie Wong sings a variety of jazz and pop styles. 9 pm, Ferry Plaza Restaurant, 1 Ferry Plaza. 391-8403. (Also Sat/16 and Thurs/21.)

Bob James: A skillful keyboardist who ventures into the classics upon occasion, James is best known for the popular but oft-mundane jazz-pop fusion he has been creating for many years; in his band, Houston saxophonist Kirk Whalum (with a brand new James-produced LP) is the hot player. 9:30 and 11:30 pm, Venetian Room, Fairmont Hotel, California and Mason. 772-5163. (Also Sat/16 and Sun/17.)

George Coleman Quartet: One of the true giants of modern jazz saxophone, Coleman has labored in relative obscurity since his stint in the Miles Davis Quintet that recorded such classics as "Seven Steps to Heaven" in the early Sixties; his improvisatory skills are monstrous and a new LP on Theresa Records should bring this Memphis-born titan more recognition in his prime. 8:30, 10 and 11:30 pm, Kimball's, 300 Grove. 861-5555. (Also Sat/16.)

Dick Whittington and Buddy Montgomery: The tireless bop-inspired fingers of pianist Whittington spin out attractive patterns of bebop, ballads and standards in a more-than-lounge offering with Montgomery, the pianist brother of legendary guitarist Wes Montgomery and a master of jazz styles, especially a swinging bebop which puts a sparkle into the standard's repertoire. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151. (Also Wed/20, Montgomery solo.)

Al Plank Trio: Pianist Al Plank, often heard accompanying such local singers as Dee Bell and Gottle Dodgion. 9 pm, New continued next page



Fri, Nov. 15

&

Sat,

Nov. 16

Sun,

Nov. 17

Mon,

Nov. 18

Tues,

Nov. 19

Wed,

Nov. 20

Thurs,

Nov. 21

Jamco

featuring

Jamie Davis

9 pm \$3

Bishop

Norman

Williams

\$3 9 pm

John Santos

presents

Trombonist and

Sea Shellist

Steve Turre

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Jules Broussard

Jazz Dance

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Chalo Eduardo

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and Dancers

\$4 9 pm

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Carrie Barton/bass Jeanette Wraite/drums

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'The Case of the Purloined Sterling': One Act Theatre Company opens its new Lunchtime Theatre series with Anita Merzell's comedy about "the only '40s detective who ever dated Clark Gable." Plays Wed. and Thurs. at noon through Nov. 27. One Act Theatre Company, 430 Mason, SF \$5 421-6162.

'Tennessee in the Suininer': John Peterson directs Joe Besecker's play suggested by the life of Tennessee Williams. Plays Thurs.-Sat. at 8 pm. Through Nov. 30. Valencia Rose, 766 Valencia, SF \$6-\$7 863-3863.

'Alterations': Oakland Ensemble Theatre opens Michael Abbenett's humorous look at a black immigrant trouser tailor and his desire to attain "the American Dream" — his own business. Plays Thurs.-Sat. at 8 pm and Sun. at 2:30 pm. Through Dec. 1. Alice Arts Center, 1428 Alice, Oakl. \$8-\$9 839-5510.

'In The Belly of the Beast': Richard E.T. White directs an adaptation of Jack Abbott's book about his life behind bars. The play, adapted from the book by Richard Adan and subsequently re-adapted by Robert Woodruff, stars Tony Amendola. Plays Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm with additional matinee Thurs/21 at 2 pm. Through Dec. 1. Berkeley Repertory Theatre, 2025 Addison, Berk \$13-\$16 845-4700.

OPENING

'Dream Man' and **'Bathhouse Benediction':** Two plays about the darker side of gay life: *Dream Man* takes a look at who does the talking on the other end of the phone-sex line; *Bathhouse Benediction* concerns the sobering up of a carousing bartender. Both one-acts are by James Carroll Pickett. Plays Thurs.-Sun. at 8:30 pm. Through Dec. 1. Theatre Rhinoceros, 2926 16th St., room 9, SF \$8 861-5079.

'My One and Only': Lucie Arnaz and Tommy Tune star in the traveling production of the Broadway Gershwin musical about a barnstorming flying ace who falls in love with a star of a 1920s aquacade. The musical, staged and choreographed by Tommy Tune and Tommie Walsh, won three Tony Awards, two for choreography and one for best actor (Tune). Plays Tues.-Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. at 2:30 pm and Sun. at 3 pm. Through Dec. 1. Golden Gate Theatre, 25 Taylor, SF \$13-\$35 441-0919.

'Opéra Comique': ACT presents a comedy set in a luxurious opera house in Paris where the rich and idle audience members engage in sly intrigue and illicit romance from their box seats. Plays in repertory through Dec. 7. American Conservatory Theater, 450 Geary, SF \$6-\$50-\$23 673-6440.

'Whitman Meets Big Foot': The Oell Arte Players Company presents an adaptation of R. Crumb's comic strip covering the "most incredible encounter ever." Plays Thurs.-Sun. at 8 pm. Through Nov. 17. Julian Theatre, 953 OeHaro, SF \$7-\$9 647-8098. Reopens Thurs/21 and plays Thurs.-Sun. at 8 pm. Through Dec. 8. Julia Morgan Theatre, 2640 College, Berk \$7-\$9 548-7234.

'Cold Storage': Joy Carlin directs the season-opening production at the Berkeley Jewish Theatre. *Cold Storage*, Ronald Ribman's award-winning comedy, focuses on the relationship of two men forming an unbreakable bond of friendship. Plays Thurs. and Sat. at 8 pm and Sun. at 2:30 and 7:30 pm. Through Dec. 8. Berkeley Jewish Theatre, 1414 Walnut, Berk \$9-\$10, \$7 students and seniors. 849-0498.

'Jeeves Takes Charge': Edward Duke performs the popular British comedy based on the novels and short stories of P.G. Wodehouse. The performance is a one-man show, with Duke slipping in and out of 12 Wodehouse characters, including a British butler, a tickle debutante, an imperious headmistress and a rotten nephew. Plays Tues.-Sat. at 8 pm with Sat. and Sun. matinees at 2:30 pm.

Through Dec. 8. Marine's Memorial Theatre, 609 Sutter, SF \$16-\$20 771-6900.

'Run Lil' Chillum': Nora B. Vaughn directs a musical drama first performed in 1933 and created out of the Federal Theatre Project of the Thirties. It is the story of a conflict arising in a small Southern town when two religious groups vie for the allegiance of the townspeople. Plays Thurs.-Sat. at 8:30 pm. Through Dec. 14. Black Repertory Group, 1719 Alcatraz, Berk \$6 652-2120 or 652-4017.

'Crimes of the Heart': Andreas Horaites directs Belh Henley's comedy focusing on how the McGrath sisters come to terms with their bizarre family background. Plays Thurs.-Sat. at 8 pm with Sat. matinee at 2 pm. Through Dec. 21. Addison Stage Company, 1111 Addison, Berk \$7, \$5 seniors 548-7603.

'Greater Tuna': Ed Howard directs the third return performance of the comedy written by Jaston Williams, Joe Sears and Ed Howard. Michael Jeter and Ron Lee Savin, the two-man cast, portray 20 characters in this story of a day in the life of Tuna, Texas. Plays Fri. at 8 pm and Sat. and Sun. at 2:30 and 8 pm. Open-ended. Alcatraz Theatre, 650 Geary, SF \$15-\$21 771-6900.

'Beach Blanket Babylon's Makin' Whoopie': Extravagant hats and silly songs are the outstanding features of this very-long-running musical cabaret. Changes in character, song and title revive the show every few months. Plays Wed.-Sat. at 8 pm, with additional shows Fri. and Sat. at 10:30 pm, and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF \$12-\$16 421-4222.

CLOSING

'Playing For Time': Simon L. Levy directs Arthur Miller's latest drama, set amid the horrors of a Nazi concentration camp and based on the experiences of French Resistance activist and singer Fania Fenelon, one of the "orchestra girls" in Birkenau Concentration Camp. Plays Wed.-Sat. at 8 pm and Sun. at 3 and 7:30 pm. Through Nov. 16. One Act Theatre Company, 430 Mason, SF \$9-\$12 421-6162.

'The Pursuit of Happiness': W.8. Higgs directs a play with music about the San Francisco Financial District and the dreams and realities that drive the lives of those who live there. The world premiere features music by W.8. Higgs and lyrics by Steve Omid. Plays Thurs.-Sat. at 8 pm. Through Nov. 16. Valencia Rose, 766 Valencia, SF \$7 584-5678 or 863-3863.

'Levels': Francis Evans directs Bryce Maritano's surreal theater piece about a young business woman, an old bag lady and a stuck elevator. Maritano's piece is designed to create "a highly charged" environment in which the real and the imaginary intertwine. Plays Thurs.-Sat. at 8 pm. Through Nov. 16. Video Free America, 442 Shotwell, SF \$6-\$8 397-6061.

'About Face': Richard Seyd directs the Eureka Theatre Company's production of Oario Fo's newest comedy. Fo, one of Italy's most popular playwrights, mixes farce and political satire in a story in which the head of Fiat Motors has plastic surgery after a bungled kidnapping by the Red Brigade. His face ends up looking like one of his assembly line workers, which leads to surprising consequences. Plays Wed.-Sun. at 8 pm. Through Nov. 17. 2730 16th St., SF \$11-\$13 558-9898.

SHORT RUNS

'A Whole Lot of Bessie in Me': Aldo Antonio Bell stars as Bessie Smith in a musical review. Fri/15 at 8 pm, Club Long Island, 4546 3rd St., SF \$6 862-6848.

'California Suite': Elizabeth Clayton directs Neil Simon's comedy. Fri/15 and Sat/16 at 8 pm, Gill Theatre, University of San Francisco, Champion Hall, Fulton at Cole, SF \$5, \$3 students. 666-6133.

'Inside and Beside — Pinter': Dana Evans directs The Inner Stage theater company in an original interpretation of Harold Pinter's *Revue Sketches*, a series of mini-plays on the human condition. Fri/15, Sat/16, Fri/22 and Sat/23 at 7:30 pm, Skylight Studio, 2525 8th St., Berk \$7 \$50, \$6 students and seniors 531-6520.

'Ladies Against Women — An Evening of Consciousness Lowering': The Plutonium Players offers their unique brand of humor in a benefit performance for Tehiyah Day School. Sat/16 at 8:30 pm. International House, 2299 Piedmont, Berk \$10 233-3013.

'Mitzie Abe': This presentation by "Nightcap," a late-hour stage series, is an evening of art sound music with Robert Kikuchi-Yngogo. Produced by Val Chow. Sat/16 at 10:20 pm, People's Theater Coalition, Fort Mason, Building 8, Marina and Buchanan, SF \$3, \$2 (with State of Grace ticket stub), 776-8999.

'The Golden Touch': The Theatre of Yugen presents a Japanese fairy tale based on the legend of King Midas and incorporating mime, masks, music and authentic Kyogen-style costumes. The program is part of Kidstuff Performing Art Series for children. Sun/17 at 11 am and noon, Julia Morgan Theatre, 2640 College, Berk \$2 \$50 548-7234.

'The Perfect Couple': Eric Ray directs local playwright Opal Palmer Adisa's exploration of the illusions people hold onto about what defines the perfect male, the perfect female and the perfect couple. Sun/17, Sun/24, Sun/31, Sun/8 and Sun/15 at 8:30 pm. Black Repertory Group, 1719 Alcatraz, Berk \$1 652-4017 or 652-2120.

'Don't Rub Me the Wrong Way!': The Playwright's Center presents staged readings of Dan Curzon's "tossed salad of characters" who search for love with the help of a genie. Tues/19 at 8 pm, People's Theatre, Building 8, Fort Mason, Buchanan and Marina, SF \$2 775-8375.

'Body Art': Performance artist Frank Moore, who recently received a National Endowment Grant for his experimental theater work, offers an evening of body painting, body music and body dancing. Thurs/21 at 7 pm, UC Berkeley, Dwinelle Hall, room 125, near Telegraph and Bancroft, Berk Free 642-3065.

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